DOWN & UNDER

by

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FADE IN:

The fun and frolic of CONEY ISLAND BEACH, circa 1974. The beach is crowded with umbrellas and blankets, coolers of beer and smoldering hibachis.

WE ANGLE ON a heavy FORTYISH WOMAN in a bathing suit brushing sand off her chest.

CHARLIE (V.O.)
Hi. That's me. Charlie Carbone.

The Woman gathers her blanket and moves away REVEALING a TEN-YEAR-OLD wearing a New York Jets jersey and holding a football.

CHARLIE (CONT V.O.)
There. The one with the football.

WE PAN OVER a short distance to ANOTHER TEN-YEAR-OLD. He has a RED TOWEL KNOTTED AROUND his NECK, the closest he can get to a Superman cape. He is lost in concentration, scouring the sand with a METAL DETECTOR.

CHARLIE (CONT V.O.)
The guy with the metal detector is my oldest friend, Louis Fucci. I had known him six years, which may not seem like much, but when you're only ten, that's more than half your life.

WE ANGLE ON ANGELA CARBONE. She is seated on a beach towel a few yards away from the boys. With teased hair and a slinky two piece, she is the Princess of Bensonhurst.

CHARLIE (CONT V.O.)
That's my mother Angela. The Widow Carbone. Two things happened on this day that would change my life. The first was, my mother met a man.

ANGELA LOOKS UP from her paperback to see a group of MEN in loud print shirts and dark hairy legs assembled around a raffishly handsome man in his 40's. SALVATORE MAGGIO is holding court and his gaze drifts over to Angela. He smiles doing nothing to hide his intentions.

CHARLIE (CONT V.O.)
His name was Sal. Mom hadn't dated much since Dad died, but I could tell right away she was interested in Sal.

CONTINUED:

Angela STRETCHES in a provocative way. Charlie looks on as Sal moves over and INTRODUCES HIMSELF to Angela. There seems to be instant chemistry.

CHARLIE (CONT V.O.)
It was only later that I would learn the FBI was also interested in Sal.

THREE ROUGH LOOKING CUSTOMERS move up and settle in a discreet distance behind Sal. They all sport bathing suits along with black socks and black shoes. Also moving up is FRANKIE LOMBARDO, age 19. Tall and pale, with creepy dead eyes and a scar running from temple to jawline.

Charlie turns his attention away from Angela and Sal, and back to LOUIS, who is still working the metal detector.

CHARLIE
So, what are you just gonna do this all day?

LOUIS
Hey. It's my last day with the metal detector. My Uncle Carmine gets out of the hospital tomorrow.

CHARLIE
Louis, you're not gonna find anything. And even if you did some big guy would just come and take it away from you and jam that thing up your ass. Come on, let's have a little fun, let's play some ball.

LOUIS
You don't get rich from playing ball. This is an opportunity, Charlie. When you get an opportunity, you grab it by the balls and hang on.

Louis grabs his own balls. Charlie slaps Louis' hand.

CHARLIE
Hey, don't do that my mother's here.

LOUIS
I'm gonna be rich, Charlie.

Louis moves on.

CONTINUED

CONTINUED:

With nothing else to do, Charlie TOSSES the FOOTBALL up into the air. He reaches up to catch it, but the ball is intercepted by FRANKIE LOMBARDO.

CHARLIE (V.O.)
The second thing that happened was, I went out for a twenty yard pass...

FRANKIE
Hey, kid, go long.

Frankie drops back to pass... He throws a bomb... a nice, tight spiral... out to the pounding surf.

Charlie sprints wildly down the beach, charging through SUN BATHERS with reckless abandon... heading for the ocean...

CHARLIE (V.O.)
Unfortunately, there was only fifteen yards worth of beach.

Angela, Sal and the rest look on as Charlie DIVES INTO the WATER... catching the ball with outstretched arms and vanishing beneath the frothy surface.

Angela and Sal resume their conversation. In fact, only Louis, down the beach, has noticed that Charlie has not come up for air... not at all. Just then, Louis' metal detector begins BEEPING WILDLY. He looks back and forth between the surf and the beeping metal detector.

LOUIS
(calling out)
Mrs. C!... It's Charlie... Mrs. C! I think he may be drowning or something.

But no one hears Louis' call. With nothing left to do, Louis begins TO RUN, still holding the metal detector. After a short distance, he tosses it down. His legs are churning for the water, his red towel sailing behind him.

Louis DIVES INTO the WATER... Belly flopping clumsily... He submerges... Vanishes... Nearby, ONLOOKERS begin to SCREAM.

Now, some of Sal's men have noticed... Begin walking to the shore... Angela gets to her feet... She and Sal start toward the water...

CONTIN

CONTINUED:

Still no sign of either boy. Frankie gives a slight jackal-like grin... His dead eyes glow...

A few beats of silence... Panic grows... Angela looks faint... But then --

Louis BURST FROM the WATER, holding an UNCONSCIOUS Charlie... A CRY GOES UP from THOSE ON the BEACH...

CHARLIE (V.O.)
I was a careful kid. "Know what's ahead of you, know what's behind you." But that one foolish, unguarded moment changed my life.

Louis lifeguard-carries Charlie to the shore, where the adults take over. A LIFEGUARD who has raced to the scene, frantically gives Charlie mouth-to-mouth. Angela is in near shock... Sal holds her... Frankie watches all, amused...

Finally, Charlie OPENS his EYES... He begins COUGHING UP WATER. And then he smiles at his mother. Angela begins CRYING tears of joy... A CHEER goes up...

Louis stands there grinning, his sopping wet red towel still around his neck. Charlie looks over and smiles.

CHARLIE (CONT V.O.)
Because in all the years that followed, Louis Fucci was a lot better at getting me into trouble than getting me out. A dreamer in search of buried treasure who only found bottle caps. But on that fateful day, Louis saved my life. And I never forgot it... He wouldn't let me.

FADE TO BLACK:

FADE UP ON:

1 EXT. BROOKLYN STREET - NIGHT 1

4:00 Am. Light glistens off the asphalt, fresh with rain.

SUPERIMPOSE TITLE: BROOKLYN- TWENTY FIVE YEARS LATER

2 INT. A WOMAN'S BEDROOM - NIGHT 2

It's very dark. A man's figure walks gingerly away from the bed holding his shoes in his hand. He stubs his toe and bites his finger trying not to make any noise. After a moment, Charlie (now grown) reaches for the doorknob. In so doing, he DROPS ONE of his shoes on a hardwood floor.

EMILY
Where are you going?

DIFFERENT ANGLE

He turns back, FROZEN. Charlie holds one shoe, a jacket, a sweater and some socks.

CHARLIE
Oh. Emily. Hi.
(whispering)
I just... I have to be at work.

EMILY
(checks her clock)
It's 4 A.M.

CHARLIE
Oh. No, I meant, I know you have to get up early and go to work and if you got up and I was still here I wouldn't be able to control myself and I'd keep you in bed all morning and you'd be late for work and you'd lose your job.

EMILY
I work for my father.

CHARLIE
(feigning emotion)
Listen, I lost my father when I was eight. Every moment you spend with him now is a precious moment. You never realize -- I'm getting too upset, I gotta go. I'll call you.

He stops and just looks at her for a moment... COCKS HIS HEAD to one side.

EMILY
What?

CONTINUE

2 CONTINUED: 2

CHARLIE
Nothing? You just look really great right now. Ciao bella.

He hurries out.

3 INT. HALLWAY 3

He CLOSES the DOOR behind him and realizes he's only carrying one shoe. He tries the doorknob. It's locked. He considers knocking, decides to just leave.

4 EXT. STREET 4

Charlie UNLOCKS his car. His other shoe CRASHES DOWN from THREE STORIES above on to the hood of the car. He looks up in time to see a window slam shut.

CHARLIE
(yells up)
Thanks.

5 INT. BRUNO'S BEAUTY SALON-DAY MEDIUM SHOT-CHARLIE 5

CHARLIE
Oh my God. You look fabulicious.

REVERSE ANGLE:

A SIXTY FIVE YEAR OLD WOMAN with a "Miami tan" stands in front of him. Her hair teased up to the troposphere. She wears large fake pearls and big gold earrings.

MRS. GRAPELLI
(whisky voice)
Charlie, you and your jokes...

CHARLIE
Jokes? Who's joking?
(leans in closer)
Run away with me right now, Mrs. Grapelli.
(takes her hand)
Come on.

CONTINUEI

5 CONTINUED: 5

MRS. GRAPELLI
(loving it)
You wouldn't know what to do with me.

There are OTHER STYLISTS in the shop, but Charlie, in tight jeans, boots, silk shirt, gold chains, blow-dryers shoved into holsters, is clearly the star.

Charlie moves to the next chair. MRS. CURATOLLA, her hair wetted down, is ready to be cut.

CHARLIE (CONT)
What do you say, Mrs. Curatolla, are we ready to glow?

MRS. CURATOLLA
Oh, Charlie...

CHARLIE
Let's rock and roll.

And then, with a move he's done a thousand times, he flicks his right wrist... And SCISSORS appear in his hand -- James West style -- from a sheath on his arm.

And Charlie goes to work. He's clearly very good at what h does.

MRS. CURATOLLA
Did I tell you Paulie's wife had another baby?

CHARLIE
(not his favorite subject)
Yes you did.

MRS. CURATOLLA
That's three now. Each one more beautiful than the last one.

CHARLIE
Thank God.

Mrs. Curatolla accepts it as a compliment.

CONTINUI

5 CONTINUED: (2) 5

MRS. CURATOLLA
You're falling behind, Charlie. All the old gang have wives and children and homes in New Jersey. Paulie has a pool -- Not a doughboy, in the ground.

CHARLIE
(wishes she'd stop)
Wow...

MRS. CURATOLLA
Every year, he sends me to Florida.

CHARLIE
Yeah? How do you get back?

Before she can make sense of that remark they are interrupted by a loud SHRIEK as MRS. FANUCCI races in from the coat room. Her recently COIFFED BANGS ARE SMOLDERING.

CHARLIE (CONT)
Mrs. Fanucci, how many times I gotta tell you? You can't smoke with all that hair spray.

MRS. FANUCCI
It was just a puff.

CHARLIE
Every week it's just a puff, and every week your head blows up. You're a beautiful woman, Mrs. Fanucci, not a torch. If you -- uh oh.

REVERSE ANGLE

Charlie stops mid-sentence, face to face with a STUNNING BRUNETTE in her twenties. Her hair is teased, too, but it's a lot easier to take.

SHERYL
Ciao Bella?

CHARLIE
Hm?

CONTINUE

5 CONTINUED: (3) 5

SHERYL
Ciao Bella -- and you don't call me for nine friggin' days...

CHARLIE
Sh sh sh...

SHERYL
(raising her voice)
And I'm sittin' around waiting for you like some idiot...

CHARLIE
I've got customers...

SHERYL
I don't give a...

Charlie COUGHS loud to cover the word "SHIT."

Just then, from under the dryer, another customer MRS. BREWER calls out.

MRS. BREWER
Charlie! My scalp is burning!...

CHARLIE
(sweetly)
You didn't watch the timer like I told you, Mrs. Brewer.

This is nothing new. Charlie walks over to Mrs. Brewer and begins RINSING OUT her HAIR. Sheryl STOMPS OVER to him.

SHERYL
And now I find out you're pokin' that little floozie from Canarsie...

CHARLIE
What floozie? What are you talking about?

SHERYL
Emily! Her friend called my cousin --

He stops and just looks at her for a moment... Cocks his head to one side.

SHERYL (CONT)
What?

CONTINUED

5 CONTINUED: (4) 5

CHARLIE
Nothing. You just really look great right now.

SHERYL
(losing it)
That's what you said BEFORE I slept with you.

She takes a swing at him, and Charlie catches her wrist. He puts on a smile and tries to act like it's a friendly little lover's spat while the old ladies look on.

LOUIS (O.S.)
Hey, Charlie.

WIDER

Louis Fucci enters. He's decked out in a RED BLAZER -- one of those loud, tacky, Monty Hall numbers. He is accompanied by WAFFLES, a scruffy mongrel dog.

Louis SEES the intimate pose -- Charlie still clutching Sheryl's clenched fist.

LOUIS
(unfazed)
Oh, hi Emily.

CHARLIE
(lost cause)
This is Sheryl.

LOUIS
(quickly)
Sheryl, yeah, that's what I meant. Who's Emily? I don't even know where that name came from. "Emily."

SHERYL
Fuck you, Charlie.

And she leaves. Louis watches her go.

LOUIS
Don't worry. She'll be back.

CHARLIE
And what do you base that on?

5 CONTINUED: (5) 5

LOUIS
Listen, I need to talk to you...

CHARLIE
You can't bring the dog in here, Louis, I told you.

LOUIS
(rapid-fire)
Listen to me. Nine AM this morning I got a job delivering TVs.

CHARLIE
You already have a job.

LOUIS
Yeah, and a fine position, it is. No, I'm talking about a real job with a future. Only an hour ago, my partner gets hold of a bad burrito and now he's home puking his guts out.

One of the old women WINCES.

LOUIS (CONT)
So now I got 20 minutes to get 20 big screen TVs to the top of a five-story warehouse which, of course, doesn't have an elevator.

CHARLIE
Louis, this sounds illegal.

LOUIS
No, no, no. Totally legit. I know the guy.

CHARLIE
Yeah. You knew the guy who asked you to drive his dogs down to Florida, too.

LOUIS
Oh. I'm supposed to know what a bunch of greyhounds got shoved up their ass? Give me a break. C'mon, Charlie, I really need you today. Two hours, tops.

5 CONTINUED: (6) 5

CHARLIE
I'm working. Can you see I'm working?

At that moment, Waffles JUMPS OUT OF LOUIS' ARMS and goes racing around the pudgy feet of all the matrons. They SHRIEK as Louis BLOWS a DOG WHISTLE to no effect.

LOUIS
Waffles! No!

CHARLIE
Ah, for chrissakes...
(he starts after the dog)
C'mere, Waffles.

Charlie DROPS TO his HANDS AND KNEES and begins scrambling in an attempt to corner the elusive Waffles.

CHARLIE (CONT)
C'mere, damn you...

BRUNO, the shop's owner, appears from the back room. he looks more like a dock worker than a hair stylist.

BRUNO
What the hell is goin' on out here?... Whose dog is that?
(he spots Louis)
You! I shoulda known.

Charlie, with a desperate lunge, corrals Waffles, and things quiet down.

BRUNO (CONT)
(looking down at Charlie)
I told you, I don't want him in here no more! Now I'm goin' back to finish blowin' out Mrs. Newman. By the time I get done, Timmy and Lassie, here, had better be gone. Or it's your ass.

CHARLIE
My ass. Got it.

Charlie watches as Bruno disappears into the back room.

CONTINUED

5 CONTINUED: (7) 5

CHARLIE (CONT)
C'mon, Louis, you're getting me in trouble.

LOUIS
Sorry... So, about that delivery...

CHARLIE
No, I told you, I can't. And even if I could, I don't want to.

LOUIS
(with great drama)
You know, there was a day on a beach, long, long ago...

CHARLIE
Stop it.

LOUIS
... when I gave up a possible fortune in buried treasure...

CHARLIE
At best, it was a hearing aid battery.

LOUIS
... to save your life. And have I ever <u>once</u> asked for anything in return?

CHARLIE
You want a list?

LOUIS
(no longer dramatic)
This is the last time, I swear to God. Come on this is an opportunity.

CHARLIE
I hate that word.

LOUIS
No. It's a good word. When you get an opportunity you grab it by the --

CHARLIE
(stops him)
Not in front of the old ladies.

5 CONTINUED: (8) 5

LOUIS
I'm serious. I can't go on like this much longer, Charlie

CHARLIE
What are you talking about?

LOUIS
I'm talking about working for my uncle at the meat market sweeping up guts all day. I'm talking about him always yelling at me -- "Hey, Pinhead answer the phone, that's that black thing that's ringing." The other day he locked me in the freezer. He claims it was an accident but I heard him laughing through the door. I got even with him. I peed on his meat.

CHARLIE
(disgusted)
Oh, Louis --

LOUIS
I'm dying there, Charlie. I'm gonna be thirty-five in September. I want a life, I want a woman, I want a family. Just help me deliver a few stinking TVs, that's all I ask.

Charlie hesitates.

CHARLIE
(calls)
Bruno?

BRUNO (O.C)
(annoyed)
What?

CHARLIE
Can I see you a second?

Bruno returns.

CHARLIE (CONT)
Bruno, I was wondering if I could have the afternoon off. My friend, Louis, is in the midst of a professional crisis.

CONTINUI

5 CONTINUED: (9) 5

BRUNO
Wow. You got some set on you. Where do you buy balls like that? You expect me to let you walk out on a full shop so's you can spend the afternoon joyriding with this lowlife. Are you crazy or do you think I'm crazy?

LOUIS
Excuse me. You shouldn't talk to my friend that way.

BRUNO
Oh, shouldn't I?

LOUIS
No. Do you happen to know who his father is?

CHARLIE
(sharply)
Louis!

BRUNO
I don't care if his father's the friggin' Pope.

LOUIS
Does the name, Salvatore Maggio ring a bell?

All at once, the place goes quiet. Women lower their magazines. Bruno's mouth goes suddenly dry.

CHARLIE
Louis...

BRUNO
Salvatore Maggio is your father?

CHARLIE
Step-father.

BRUNO
(as if just realizing)
Oh, this afternoon you wanted off? This afternoon? Oh, that's no problem. Sure, take the afternoon, take tomorrow, whatever you need...

CONTINUED

5 CONTINUED: (10) 5

CHARLIE
Bruno --

BRUNO
You should've told me, Charlie. If I knew, I mean...

CHARLIE
Bruno, relax, will ya? I'll be back in two hours.

Off Bruno's still CONCERNED FACE, we CUT TO:

6 EXT. A PANEL VAN 6

The VAN wends its way through city traffic.

7 INT. THE VAN 7

Louis is behind the wheel. Charlie is in the passenger seat. Waffles sits between them.

CHARLIE
Can't you understand? I don't like mentioning Sal. Why do you think I work so far from the neighborhood. Because in the shop I'm just Charlie Carbone and that's the way I like it.

LOUIS
That doesn't make sense, though. Sal Maggio is your father --

CHARLIE
Step-father.

LOUIS
That's like having a super power and not using it. It's like Superman not flying because it would be "unfair" to the criminals. So who was the chickie?

CHARLIE
Hm? Oh, we changed subjects. Just a girl I was seeing...

CONTINUE

7 CONTINUED: 7

LOUIS
I still say you should've married that Rosalie from Queens. Smart, pretty, never called me "that prick friend of yours"... I liked her.

CHARLIE
Yeah, but her father wanted me to work in his plumbing supply business... I could tell, he was gonna be a "presence." Like, you take Paulie Caratolla. Remember him?

LOUIS
Sure.

CHARLIE
He went to work for his father-in-law. He came into the shop a few weeks ago to pick up his mother. I felt so sorry for the guy.

LOUIS
How come?

CHARLIE
He had two pagers on his belt. One for work, one for home. That's the sign that you're not in charge of your own life.

LOUIS
He made a hundred and a quarter last year.

CHARLIE
What?!

LOUIS
Paulie Caratolla. He made a hundred and twenty-five thousand last year selling his father-in-law's lawn furniture.

Charlie seems RESENTFUL.

LOUIS (CONT)
He has his own pool. Not a doughboy, in the ground.

CONT

7 CONTINUED: (2) 7

Louis' CELLULAR PHONE RINGS. He answers.

LOUIS (CONT)
Hello?... Oh, yeah, everything's fine... right... right... right... right... okay, right... right... right. Okay, bye.

CHARLIE
What was that?

LOUIS
That was Lenny Conigliaro, the guy I'm doing the delivery for. He works down at Radio Shack.

CHARLIE
(alarmed)
Lenny Conigliaro?

LOUIS
Yeah. Didn't you bang his sister?

CHARLIE
No! Listen to me. Lenny Conigliaro is Lenny the Hat! He doesn't <u>work</u> for Radio Shack. He fences things that were <u>stolen</u> from Radio Shack.

LOUIS
Oh... Well, I knew he said Radio Shack.

CHARLIE
Louis, these TVs are hot. I <u>told</u> you!

FLASHING LIGHTS suddenly appear in the rearview...

CHARLIE (CONT)
Whose truck is this?

LOUIS
<u>That</u> I can't be certain of. It came with the TVs.

LOUDSPEAKER (O.S.)
(from cop car)
This is a stolen vehicle. Pull over to the curb.

CONTINUED

7 CONTINUED: (3) 7

LOUIS
Omigod. Omigod...

LOUDSPEAKER
Pull over to the curb.

All at once, Louis PUNCHES the ACCELERATOR. The Van takes off. Like a man possessed, he weaves in and out of traffic. Horrified, Charlie grabs Waffles and hangs on for dear life... The Cops are right on their tail, SIRENS BLARING.

CHARLIE
What the hell are you doing?! Pull over! Just tell 'em the truth.

LOUIS
I can't Charlie! I'm still on probation from the greyhound thing. I'll go to jail. OH GOD...

Louis CONTINUES TO drive at breakneck speed as a SIREN SCREAMS behind them.

CHARLIE
Red light!!!!!

Louis only accelerates. A CAB guns into the intersection. Louis BROADSIDES HIM across the sidewalk and halfway down a subway entrance. PEDESTRIANS SCREAM and SCATTER...

Cars SPIN WILDLY in the intersection. The cop car SMASHES INTO a LIMO, destroying both... A COP staggers out of the wreckage, starts toward the panel van...

LOUIS
I feel terrible about this, Charlie. I really do.

Louis throws the van INTO REVERSE and stomps on the accelerator. The van lurches free and roars backward. Waffles is NERVOUS and WHIMPERING.

LOUIS (CONT)
Hold the dog by the vent. He likes when the air blows on him.

CHARLIE
You understand when this is over, I'm gonna have to kill you, Louis.

CONTI

7 CONTINUED: (4) 7

The Cop can't get out of the way. All he can do is LEAP ONTO the BACK OF the VAN and hang on to the door handle.

Louis throws the van into drive again and takes off... The Cop goes flying... But not before pulling the door open...

Louis fishtails all over the street. TVs begin to TUMBLE OUT and EXPLODE as they hit the pavement. Louis looks back.

LOUIS
That's not good.

Louis makes a wild left, cutting off a GARBAGE TRUCK... Which swerves and rolls onto its side, spewing refuse everywhere.

CARS SPIN-OUT in the disgusting mess... Another SQUAD CAR CRASHES into the pile-up.

Louis again punches it... More Tvs spill out... As a trio of SQUAD CARS suddenly appear in front of them.

CHARLIE
Watch out!

Louis makes the hardest right imaginable... They bounce up onto the sidewalk and obliterate a HOT DOG CART... Condiments splatter the windshield... Waffles BARKS.

Louis knifes into a narrow ALLEY... The van is buffeted by dumpsters... They blow out of the alley and into:

CHINATOWN

Ahead, they see the road BLOCKED BY two more POLICE CARS.

CHARLIE (CONT)
That's it. It's over. Stay tuned for your local news.

Louis looks around... Cop cars are everywhere...

He cuts the wheel hard, accelerates right at a GIANT WINDOW fronting a:

CHINESE GROCERY

The van EXPLODES through the window and into the store, demolishing aisle after aisle of merchandise...

CONTINUE

7 CONTINUED: (5) 7

Utter chaos as the van bursts through the back of the store, sails over a loading dock and lands with a thud...

Louis makes a few quick left turns and soon they're on

A QUIET TREE-LINED STREET

They roll to a stop and sit in stunned silence, but for the ticking engine and a LIVE CHICKEN they somehow picked up in the grocery store... Louis and Charlie are breathing hard.

LOUIS
Difficult to describe and impossible to reproduce.

CHARLIE
Either the dog or me just shit in our pants.

Charlie OPENS the DOOR.

CHARLIE (CONT)
I'm gonna get out now. Thanks for the lift.

LOUIS
Come on... Don't bail on me, Charlie. I gotta get rid of these TVs... C'mon, I know a place we can dump 'em. We'll be done in half an hour. I swear!

Charlie hesitates. He's reluctant.

LOUIS (CONT)
You know there was a day on the beach --

CHARLIE
Don't. Or I'll take <u>you</u> to the beach and hold your head under water 'til Columbus Day... Half-an-hour, that's it.

LOUIS
Promise.

The van starts forward again, now at a safe speed.

WE PAN UP and SEE a HELICOPTER tracking the van.

8 EXT. DOWNTOWN WHARF - DAY 8

An abandoned WAREHOUSE sits by the edge of the waterfront... Louis' van comes to a stop before it...

In the harbor, a GARBAGE SCOW floats lazily toward them...

CHARLIE
Where the hell are we?

LOUIS
Don't worry, it's cool. Jerry D. told me about this place. Been here twenty years, the cops got no idea.

And he hops out... so does Waffles... Charlie follows... Louis OPENS the van's rear DOOR... A half-dozen Tvs remain... They heft one out... Move for the warehouse...

Out of the shadows of the warehouse, A MAN appears... Big and fat, bad toupee...

MAN
Can I help you? Hey, izzat Charlie?

CHARLIE
Tommy?

MAN
Louis?

LOUIS
Tommy... Long time, no see.

MAN
What are you guys doin' here? Sal didn't mention you were comin'.

A look of dread sweeps over Charlie...

CHARLIE
Sal?...

They HEAR a helicopter. They look up. The helicopter flies over.

Suddenly, SIRENS BLARE... A DOZEN SQUAD CARS SCREAM DOWN THE DOCKS... CHOPPERS roar overhead...

Louis drops his end of the TV... Runs into the warehouse, Waffles at his heels.

CONTINUED

8 CONTINUED: 8

TOMMY
You brung the heat here, Charlie? Are you crazy?

CHARLIE
I didn't know, honest. I'm sorry, really...

And he takes off after Louis...

9 INT. WAREHOUSE - DAY 9

Charlie, Louis and Waffles RUN THROUGH the darkened warehouse, at last reaching the end... They open a sliding door, to find that they're three stories up, facing nothing but water... SIRENS are deafening... They peer over the edge.

CHARLIE
All right, now what?

To Charlie's amazement, Louis JUMPS with Waffles... Plummeting the two stories and landing THUMP! On the passing GARBAGE SCOW... leaving Charlie standing alone on the ledge.

Louis, waist-deep in garbage, SHOUTS UP from the scow.

LOUIS
C'mon! It's easy!

CHARLIE
I don't believe this.

And Charlie JUMPS... AAHHHH!!!

He lands on the garbage then BOUNCES OFF INTO the WATER.

CUT TO:

TWO TELEPHONE REPAIRMEN

silhouetted high atop a telephone pole. They look down.

10 EXT. A STREET IN BENSONHURST - EVENING 10

Charlie and Louis PULL UP in Charlie's beat-up Chevy.

CONTINUE

10 CONTINUED: 10

LOUIS
I don't know what this baby is made of, but it must be something good. I mean, really, one hour at the dry cleaners and ba-boom, not a stain on it.

CHARLIE
Why didn't you just throw it out?

LOUIS
It's my lucky jacket.

CHARLIE
You've been wearing that thing for fifteen years and I've never seen luck come anywhere near you.

They park, get out, and head for the house.

CHARLIE (CONT)
Let me do the talking. We are in big, big trouble.

WE HEAR a camera. Charlie and Louis are captured in momentary black and white FREEZE FRAME -- taken by the "Telephone Repairmen" across the street.

11 INT. THE MAGGIO LIVING ROOM 11

A big-screen TV is on... A videotape of that night's six o'clock news... We see the warehouse bust... Cops and Feds haul out racks of furs, paintings, electronic equipment, a Ferrari... A TV ANNOUNCER does her stand-upper before the warehouse...

TV ANNOUNCER
... in what police are calling one of the largest seizures of stolen goods in the history of New York city, thieves inexplicably led police to a treasure trove of stolen cars, furs, paintings...

We can SEE a red-faced Tommy being dragged off in handcuffs. He rages into the CAMERA...

TOMMY
Char-lie!!

CONTINUED

11 CONTINUED: 11

The set is turned off by Sal Maggio who then turns from the TV to face Charlie and Louis, who are surrounded by twelve MEN in dark suits and dark scowls.

SAL is still handsome, still diamondhard like a cobra, still aware of where all the bodies are buried... Charlie and Louis stand before him. There is TENSION in the room.

CHARLIE
Sal, if I could explain --

SAL
Charles, I like to think of myself as a gentleman of probity and prominence in this community. After the tragic death of your father, I married your mother, promising her that I would raise you as my own... You chose not to take the Maggio name, as is your right. I did not complain. And when you wanted to go to beauty school, as boys who lose their fathers early in life often do, I did not snivel at your intentions... Did I?

CHARLIE
No, Salvatore, you did not...

Sal turns his shark eyes to Louis...

SAL
And you Louis Fucci...

Louis gives Sal a LIGHT-HEARTED WAVE.

SAL (CONT)
... are like a dog, who continually returns to shit at the spot last soiled. Charles was indebted to you... remained your friend, despite your obvious shortcomings, your perfidies, your...
(he thinks for a minute)
ignominy.

Charlie and Louis exchange a look.

CONTINUE

11 CONTINUED: (2) 11

SAL (CONT)
You are a degenerate screw-up, Louis Fucci. Were these Medieval times and you a knight in shining armor, you would, I have no doubt, slay the maiden and fuck the dragon.

LOUIS
Oof.

CHARLIE
Sal, if I could just --

SAL
(exploding)
Four point two million you have cost me! Were you anyone else, you would be wearing trash-bags filled with lime right now...
(then, regaining his composure)
But... I must live with my lovely wife. And tears on her pillow are a plethora to me.
(he thinks a minute)
Anathema to me. Shit! You see what you two are doin'? I can't even talk straight.

LOUIS
We're sorry sir.

Charlie shoots Louis a shut-up look. Sal takes a deep breath.

SAL
So I'm giving you two a chance to redeem yourselves. An act of contrition.

CHARLIE
Thank you, Sal. I won't disappoint you.

SAL
Of that, I'm sure.

The doors to the LIVING ROOM OPEN. Sal looks up.

SAL (CONT)
Ah, Frankie...

11 CONTINUED: (3) 11

Charlie and Louis turn to see FRANKIE LOMBARDO, a.k.a. FRANKIE THE VERMIN enter. They TENSE. Frankie, you will remember, is the creep from the beach. He is now in his early 40s, still with that same ice-pick scar from temple to jawline and those same evil eyes. He is accompanied by two henchman, NICKY SPIT, huge but dim and constantly expectorating into a paper cup, and SHRUB, a short, scrawny troll of a man.

SAL (CONT)
Do you have my package?

Frankie SNAPS HIS FINGERS. Nicky Spit HOLDS UP a thick ENVELOPE.

SAL (CONT)
Good. Now why don't you fill the boys in on their mission of absolution.

FRANKIE
It's simple... You take this envelope to JFK Airport.

CHARLIE
No problem.

FRANKIE
Where you catch tonight's flight to Sydney, Australia.

CHARLIE
Little problem.

FRANKIE
(ignoring Charlie)
The trip takes 23 hours and 15 minutes, putting you into Sydney at 6:30 in the morning, two days from now...

CHARLIE
You see, this isn't much warning. I --

SAL
(coldly)
You need a warning?

CONTINU

11 CONTINUED: (4) 11

CHARLIE
... No.

FRANKIE
From Sydney, you will rent a four-wheel drive vehicle and depart for the Outback. That's a big freakin' desert. You will take The Old South Road due north to a place called Chambers Pillars, where you will meet a man named Mr. Smith...

Frankie The Vermin takes the envelope from Nicky Spit.

FRANKIE (CONT)
You will give this envelope to Mr. Smith. Mr. Smith is expecting you no later than noon local time. You will not be late...

Frankie hands the envelope to Charlie... Charlie immediately tries to open it... Frankie GRABS HIM BY ONE CHEEK...

FRANKIE (CONT)
And you will not look in the envelope under any circumstances. Understood?

Charlie, still being squeezed by Frankie, nods yes... Frankie releases his grip and HANDS Charlie a slip of PAPER.

FRANKIE (CONT)
Should you run into any problems you can reach Mr. Smith at this number. Do not run into any problems.

SAL
After the successful completion of your mission, you will return to the warm bosom of your family. At which juncture we will enter into a short but pithy discussion regarding your future.

12 EXT. MAGGIO HOME - NIGHT 12

Charlie and Louis exit, along with Charlie's mother, ANGELA. Time has been good to her. The slink we saw on Coney Island is still evident.

CONTINUED

12 CONTINUED: 12

ANGELA
You're very lucky, Charlie.

CHARLIE
I know, Mom.

ANGELA
Four-and-a-half million you cost Sal. He once had the poolman beaten up just for putting in too much chlorine. Can I say something to you Charlie? Something very personal mother-to-son?

LOUIS
Would you like me to step away?

ANGELA
(friendly)
No, Louis, what for? You're practically family.
(to Charlie)
Here's what I want to say. Get rid of Louis. He's an idiot. A born loser. He'll suck down anyone who comes near him. How's your mother, Louis?

LOUIS
Collitis.

ANGELA
Aw. Give her my best.

She goes inside.

LOUIS
It's funny. She still sees me as a kid.

ANOTHER CAMERA SOUND

Their picture is taken again.

13 INT. MAGGIO HOME - NIGHT 13

The somber cabal has moved to the Dining room... Angela comes in and Kisses Salvatore.

CONTINUED

13 CONTINUED: 13

ANGELA
Thank you, Sal...

SAL
What did you think, angel? I was going to aggrieve your baby? This will be salubrious to him. A life lesson...

Sal gives her ASS a LITTLE SQUEEZE and sends her off to the kitchen.

CAPO
Australia. Man that is a long mother of a flight. And then they're just gonna turn around and come right back again?

SAL
It won't be so bad.

CAPO
Why not?

SAL
We're cancelling their return trip.

Sal gives Frankie a KNOWING LOOK. Frankie SMILES.

SAL (CONT)
Now, who wants scampi?

14 INT. SECURITY CHECKPOINT - J.F.K. AIRPORT - NIGHT 14

It's the usual hustle and bustle of the International Terminal. Louis is at a PAY PHONE.

LOUIS
It's just for a couple of days, just 'til I get back... I promise, I'll make it up to you. I'll bring you back something nice. Okay, Waffles, now put my sister on.

ANGLE ON,

Charlie waiting in line for the METAL DETECTOR. Louis joins him.

CONTINUED

14 CONTINUED: 14

LOUIS (CONT)
Everything's fine. My sister picked him up and he's gonna stay with her and her kids until I get back. It'll be a nice change of pace for him.

Charlie just stares at Louis.

CHARLIE
This is gonna be a long trip.

15 EXT. 747 JET - DAY 15

Mid-flight.

16 INT. CABIN - DAY 16

WE PAN THROUGH coach until we find Charlie and Louis CRAMMED INTO the very last row. Charlie is SLEEPING, but doesn't look at all comfortable. He's folded up awkwardly. Louis is BORED.

LOUIS
(to Charlie)
Hey...
(pokes him)
Hey!
(more poking)
Hey, hey, hey, hey, hey.

Charlie's EYES OPEN.

LOUIS (CONT)
Did I wake you?

Charlie tries to get his bones back where they belong.

CHARLIE
How long 'til we land?

LOUIS
Twenty-two hours.

Charlie GROANS.

LOUIS (CONT)
Does Sal know any of the big boys who own the casinos?

CONTINUEI

16 CONTINUED: 16

CHARLIE
He knows everybody. Why?

LOUIS
I think that would be a good career for me. Running a big casino.

CHARLIE
Running a big casino... Louis I'll give you eight-to-five you couldn't operate that thing that makes the sand initials in the ashtrays.

LOUIS
So negative. This could be a real opportunity for us.

CHARLIE
Aaagh, that word.

LOUIS
I mean, let's say we do a good job... Sal could give us more jobs like this. It could lead to something.

CHARLIE
Yeah, a reedy marsh in New Jersey. Louis, if I wanted to work for Sal, I could've done that years ago. I know he seems kind of funny to you with the vocabulary and everything... He's not funny. He's a bear trap. Stick your leg in there and it's gone. You gotta think where things are gonna lead, Louis. Know what's in front of you. Know what's behind you.
(stands)
Let me out.

LOUIS
What for?

CHARLIE
How many different things could I need to do here?

LOUIS
Oh.

CONTINUE

16 CONTINUED: (2) 16

He lets Charlie out. The lavatory is right behind them. Louis sits back down. Then he starts looking around for something to do.

He SPOTS Charlie's carry-on BAG stowed under the seat in front of Charlie. He thinks. He makes his decision.

He reaches down and quietly UNZIPS the BAG. Louis carefully removes the Envelope, OPENS IT and looks in.

LOUIS (CONT)
Holy shit. Holy shit.

Louis gets up and begins BANGING ON the LAVATORY DOOR.

CHARLIE (O.C)
(annoyed)
I'll be out in a minute!

Louis bangs again. The DOOR OPENS.

CHARLIE
What --?

Louis PUSHES HIM BACK IN and JOINS HIM inside.

17 INT. LAVATORY - CONTINUOUS 17

Louis LOCKS the DOOR.

CHARLIE
What the --?

LOUIS
Look at this!
(the envelope)

CHARLIE
Hey! You're not supposed to open that.

Louis SLOWLY turns the open end of the Envelope toward Charlie.

LOUIS
Charlie... It's a hundred thousand dollars.

Charlie looks down at the Envelope, then back to Louis.

CONTINUED

17 CONTINUED: 17

CHARLIE
Holy shit!
(snatches it away)

LOUIS
(wants it back)
Hey!

18 INT. CABIN - DAY 18

PEOPLE wait in line for the lavatory. The DOOR OPENS. Charlie and Louis come out together.

LOUIS
I just want to hold it.

CHARLIE
You held it enough.

The PASSENGERS REACT.

19 EXT. SYDNEY HARBOR 19

In all its majestic splendor... A seemingly ceaseless series of bays and quays opening onto the central waterway... The sun sparkles off the azure ocean...

20 INT. AIRPORT PASSAGEWAY - DAY 20

Charlie and Louis look like they've been eaten by a billy-goat and shit off a cliff... They are heading towards Customs. Charlie is a NERVOUS WRECK. Louis is addressing every PASSERBY.

LOUIS
G'day... G'day, mate... G'day.

CHARLIE
Can you try and not draw the attention of the ENTIRE airport?

LOUIS
Why, what's wrong?

CONTINUED

20 CONTINUED: 20

CHARLIE
All right. I guess this problem is a little too subtle -- a little too elusive -- for that pile of jiggling gelatin you call a brain. We're bringing into their country a hundred thousand dollars of mob money. If they find it, I'm anticipating consequences. Like, perhaps, I don't know, prison, let's say.

LOUIS
(notices)
Hey, they have a Pizza Hut.

CHARLIE
It's my fault. I didn't keep the sentences short.

LOUIS
I heard you. Look, if you're worried give me the money. I'll take it through.

CHARLIE
(as if considering this)
Let's see, put my fate in your hands... This is such an agonizing decision. No.

LOUIS
All right. Just remember, the key is don't act like you've got something to hide. Watch the master.

From Charlie's P.O.V., WE SEE Louis nonchalantly walk up to the counter. He says something. The CUSTOMS AGENT laughs. He says something else, then reaches for his CAMERA. Holding it out at arm's length, Louis leans in, puts his arm around the Agent and snaps a photo. The Agent is all smiles as he stamps Louis' PASSPORT. Louis walks through, turns, and gestures to Charlie as if to say, "See? Nothing to it."

Charlie takes a DEEP BREATH, approaches the counter and forces a smile.

CONTINUED

20 CONTINUED: (2) 20

CHARLIE
Good day, mate.

CUT TO:

A LOUD THUD

as Charlie, dressed only in his UNDERWEAR, is thrown spread-eagle against a wall. He's in an INTERROGATION ROOM. He looks over his shoulder in TERROR as TWO AGENTS DUMP the CONTENTS of his carry-on bag onto a table, certain they're going to find the money... But the envelope is NOT THERE.

21 EXT. AIRPORT - DAY 21

The automatic GLASS DOORS SLIDE OPEN. A RUMPLED and ransacked Charlie, everything askew, barrels out of the airport. Louis is waiting at the curb, leaning against a rented Range Rover.

CHARLIE
I lost the money!

LOUIS
What?

CHARLIE
The money. Salvatore's money. I lost it. It wasn't in my pack. It's gone!

Louis holds up the Envelope of money and SMILES.

LOUIS
The trick is not to look suspicious... Make 'em watch this hand
(waves a hand)
instead of this hand.

Charlie hauls off as if to wallop him, then cuffs him with the other hand.

CHARLIE
Like that?

LOUIS
Perfect.

CONTINUED

21 CONTINUED: 21

Louis gets in on the passenger's side. Charlie shakes his head, walks around and climbs into the driver's seat.

22 EXT. DOWNTOWN SYDNEY - DAY 22

The rented Range Rover wends its way through city traffic.

23 EXT. THE OUTBACK - LOW ANGLE - HELL 23

Red desert in every direction for hundreds of miles. Heat waves shimmer off the blacktop which stretches off in the distance. It's a hundred and ten in the shade. A BUZZARD walks wearily along the asphalt picking at remains of some old road kill. Their car roars INTO FRAME.

24 INT. RANGE ROVER - DAY 24

LOUIS
What about that shop in Queens? The one on Union Turnpike. That was a good price. You could have had that store for a song.

CHARLIE
I... didn't like the neighborhood. It felt like it was going downhill.

LOUIS
The perfect place was that place on Long Island. That was gorgeous.

CHARLIE
Yeah, but that was when interest rates were very high. I'd have been carrying way too much paper.

Pause.

LOUIS
You're never buying your own shop, are you, Charlie?

CHARLIE
Of course I am. I've been talking about it for years.

24 CONTINUED: 24

LOUIS
Yeah. You've been talking about it. Meanwhile, one opportunity after another goes marching by.

CHARLIE
"Opportunity"... You remember my father? My <u>real</u> father.

LOUIS
Of course.

CHARLIE
You remember his cleaning store?

LOUIS
Yeah, we played in the back. I used to put those plastic bags over my head and pretend I was a mob victim.

CHARLIE
<u>That</u> was an opportunity. He saved nine years to open that store. Soon as he got the money, he bought the first place that was available. Three weeks later, right across the street, they break ground on "Cleaning City." Biggest cleaning store in the world. They had their own army. A flag, a Mayor, their own holidays. We were screwed. Every month my Dad would have to hide in the apartment when the landlord came up for the rent. <u>I'd</u> talk to him.
(pretends to cough)
"Sorry Mr. Donatelli.
(cough)
My Dad's not here. He's at the clinic getting medicine for my emphysema."
(coughs)
Opportunity my ass! Disaster is always one mistake away, Louis. You know <u>my</u> philosophy? When in doubt, do nothing. Calm. Cautious. Careful. That's how you avoid trouble.

WHUMP!

CONTINUED

24 CONTINUED: (2) 24

The RANGE ROVER CRASHES into something heavy on the road...

Charlie battles for control of the car, as it fishtails across this ragged bolt of road.

At last, he wrestles the Rover over to the shoulder and skids to a stop in a giant cloud of red dust.

CHARLIE (CONT)
What the hell was that?!

LOUIS
I think you hit something...

They STAGGER from the Range Rover COUGHING at the dust... They walk back to find, crumpled in the middle of the road:

A VERY LARGE MOUND OF GRAYISH FUR

Very still.

LOUIS (CONT)
What is it?

CHARLIE
Oh my God. I killed a Kangaroo.

It is a KANGAROO. Well over six feet long and close to 200 pounds.

CHARLIE (CONT)
It just came out nowhere... I feel terrible

They regard the dead beast for a beat...

LOUIS
Well, what should we do?

CHARLIE
I don't know...

LOUIS
Let's just keep going.

CHARLIE
I don't want to leave it in the road. Come on, let's at least drag it off to the side. Cheez, I really feel bad about this.

CONTINUE

24 CONTINUED: (3) 24

Charlie BENDS OVER to pick up the fallen creature... It's heavy... He grabs it around the mid-section...

Charlie's face and the dead 'roo's are almost touching as he hauls it to the side of the road.

LOUIS (O.S.)
Wait! Hold it a second.

Charlie looks up just as Louis takes a POLAROID.

LOUIS
Now <u>that</u> is adorable.

CHARLIE
Come on, Louis, show a little respect.

CHIK-IT! WHIRRR. Louis takes another picture.

LOUIS
For the guys back home. Hey... You know who he looks like? Remember Tony Legs? From Canarsie? With the goatee? Always wore shades. You see the resemblance?

Louis grabs Charlie's shades.

CHARLIE
Stop that. Look -- let's get him out of the road and --

During the preceding, Louis has put the SUNGLASSES ON the Kangaroo. Charlie notices.

CHARLIE (CONT)
(no transition from the preceding speech)
-- you know he <u>does</u>. That's Tony Legs. That's -- here go ahead.

Charlie goes cheek to cheek with the animal... CHIK-IT! WHIRRR...

LOUIS
Hey. Get one of me.

Charlie and Louis switch places... CHIK-IT! WHIRRR... Louis and the Kangaroo... For posterity... They LAUGH...

CONTINUED

24 CONTINUED: (4) 24

CHARLIE
Arright, enough. Let's...

LOUIS
Wait, wait, wait.

Louis TAKES OFF his lucky blazer.

CHARLIE
What are you --?

LOUIS
For your Christmas card. Come on.

Louis takes off his sport coat and puts it on the Kangaroo, even rolling up the sleeves to fit the short fore-limbs.

CHIK-IT! WHIRRR... LAUGHTER...

CHARLIE
It looks a helluva lot better on him
than it ever did on you.

LOUIS
One more. One more. One more...
Gimme a hand...

They hoist the dead 'roo and lean it onto the Range Rover.

Louis TOSSES the camera to Charlie... Louis takes a can of Fosters, raises it to the lens... The dead Kangaroo, in Ray-Bans, wearing the red blazer and Louis, toasting...

LOUIS (CONT)
G'day, mate!

SHIK-IT! WHIRRR... Except that suddenly, the Kangaroo BOLTS UPRIGHT beside Louis.

CHARLIE
What the...?

... merely stunned, not killed. The Kangaroo surmises its surroundings, FRIGHTENED...

The two men stare at it... SILENCE...

A beat that seems to go on for eternity...

CONTI

24 CONTINUED: (5) 24

And then the Kangaroo begins PUNCHING Charlie IN the FACE! Speed-bagging him... Charlie goes down...

And then the Kangaroo, STILL WEARING LOUIS' BRIGHT RED BLAZER, LEAPS AWAY from the Range Rover, bounding out across the Outback.

Charlie gets to his feet... They watch it go... STUNNED... Then, they become AMUSED.

LOUIS
That was unbelievable!

CHARLIE
That freakin' thing punched me.

LOUIS
(laughing)
Punched you? He decked you.

Charlie starts LAUGHING.

CHARLIE
I got my ass kicked by a marsupial.

LOUIS
Hey. You got nothing to be ashamed of. He hit you with some good shots.

And the LAUGHTER GROWS... Screaming laughter... The Kangaroo in the red blazer hopping away. This is the funniest thing they've ever seen. Tears roll down their faces.

CHARLIE
And the best part... The best part of all this is that I'll never have to see that piece of shit red jacket of yours ever again.

CLOSE ON LOUIS

He STOPS LAUGHING. A LOOK OF abject TERROR sweeps his face. Charlie continues to laugh.

LOUIS
Charlie...

Charlie laughs on, unable to speak...

CONTINUED

24 CONTINUED: (6) 24

LOUIS (CONT)
Charlie... Charlie!

CHARLIE
What?

LOUIS
The Kangaroo has the money.

Charlie continues to laugh.

CHARLIE
What are you talking about?

LOUIS
I put the money in the jacket. The Kangaroo has the money...

Charlie's laughter DRIBBLES OFF TO a pathetic little CHOKE.

CHARLIE
The Kangaroo has the money? The Kangaroo has Salvatore Maggio's hundred thousand dollars?

LOUIS
Yeah.

Charlie and Louis turn and watch as the Kangaroo heads for the horizon. They look back at each other for a BEAT and then bolt for the Range Rover... Louis gets behind the wheel. Charlie jumps into the open passenger side just before the force of acceleration slams the door shut...

They go off-road... Racing after the Kangaroo in the tangled terrain -- bumpy with rocks and sand and mulga scrub...

Charlie searches the backseat for the cash... Rips through the duffel bag, the backpack... Nothing...

CHARLIE
Who puts a jacket with $100,000 on a Kangaroo?!

LOUIS
A dead Kangaroo! He was dead!

CONTINUEI

24 CONTINUED: (7) 24

CHARLIE
You shoulda let me drown, Louis.
When you had the chance. I mean it.
You shoulda just let me drown.

The Range Rover bounces all over the place... The guys getting slammed about...

THE KANGAROO

dashes ahead of them at 40 miles per hour, each of its graceful hops covering more than 30 feet...

LOUIS
Look at this guy. He's flying.

They close in... Dust and sand kicking up a thick haze... The engine groans as the Outback beats it up...

The Kangaroo appears to purposely take the most difficult terrain... At last, they are right behind the hopping beast...

CHARLIE
Pull up next to him... I'll grab the jacket!

Louis pulls alongside the Kangaroo... Charlie OPENS his DOOR and LEANS OUT...

But the Kangaroo SPEEDS UP before Charlie can get a hand on it.

Charlie leans out as far as he can... Louis HOLDS ONTO Charlie's BELT to keep him from falling... Charlie's hand is inches from the red blazer... When Louis SCREAMS!

For the entire windshield is filled with a EUCALYPTUS TREE. Charlie SCREAMS...

Louis wrenches the wheel to the right and jerks Charlie back into the jeep. Charlie misses decapitation by scant inches.

LOUIS
It turns out, this is hard.

The Range Rover bounces off the side of a rocky embankment and hurtles forward... Louis punches the gas, and the chase continues.

CONTINUED

24 CONTINUED: (8) 24

Only here, it's truly gnarly: bloodrock and desert oak, sun-bleached buttes and arroyos...

On a craggy rise above, the Kangaroo watches... It actually appears to be waiting for them...

CHARLIE
There he is! We got him! Go, go, go!

Louis floors it... They race up the rise... The Kangaroo darts to the side... And the Rover is airborne, flying over a ROCKY GULCH...

CHARLIE \ LOUIS
AAAHHHHHHH!

... And they come down hard... On a jagged BOULDER... Which center-punches the Range Rover... Impaling it... Its four tires spinning off the ground...

Charlie jumps down to the ground in utter disgust... Louis follows... They look up to see the Kangaroo standing on a sand dune, some twenty yards ahead... Watching them. After a beat, the Kangaroo turns on his heels and bounds away behind the rocks.

Charlie turns and stares at Louis.

LOUIS
I know. I know. I shoulda just let you drown.

25 EXT. DIRT TRACK - DAY 25

Very dry, very hot, very red. In the distance, through the heat waves rising from the desert floor, we can SEE Charlie and Louis WALKING BACK TO the ROAD, CARRYING their BAGS.

Caked in red grime, they walk to the spot where they hit the Kangaroo... DEFEATED, Charlie picks up his Ray-Bans.

CHARLIE
The sunglasses fall off. The jacket stays on. This is my world. A world where the sunglasses fall off. But the jacket stays on...

He puts the glasses on... They're BENT crookedly, look absurd... Louis doesn't like the sound of Charlie's voice.

CONTINUEI

25 CONTINUED: 25

LOUIS
We'll get the money back, Charlie. He can't go far.

CHARLIE
It's a continent, Louis. He can go very far.

LOUIS
I know it's a continent.

Charlie looks at him.

LOUIS (CONT)
Well, okay -- I didn't know, but we'll figure something out. We're due to get a break.

They both turn at the SOUND OF an ENGINE. A PICK-UP TRUCK speeding down the road toward them...

LOUIS (CONT)
See? There you go.

Louis turns to the truck and WAVES... The truck nears... TWO burly AUSSIES in front, a HALF-DOZEN MORE in back.

The truck SLOWS... Charlie and Louis brighten.

LOUIS (CONT)
Hey, guys. How ya doin'? My buddy and I...

Louis is cut off as both he and Charlie are PELTED BY empty BEERS CANS and spoiled FRUIT.

AUSSIES
Get stuffed, drongos!

The Aussies LAUGH and continue on. Charlie and Louis watch in silence as the truck drives away. Finally, Charlie, covered in fruit, turns to Louis.

CHARLIE
I'm guessing "drongo" isn't a compliment.

CONTINUED

25 CONTINUED: (2) 25

With that, Charlie turns and starts walking down the dirt track road... After a beat, Louis FOLLOWS.

CUT TO:

A BLUE-TONGUED SKINK

cooling its taloned heels in the shad of:

26 EXT. CHAMBERS PILLAR - DAY 26

In the red sandy plains of the Outback, 1256 kilometers southwest of Alice Springs, sits a massive STONE PEDESTAL, from which rises a fluted column of sandstone 30 meters high, dwarfing everything in its proximity...

This is Chambers Pillar. And below it, a JEEP with a trailer and two motorcycles... And

MR. SMITH

He is 40, handsome in a russetty, sun-burnished way -- his weathered face a topographic map of the Northern Territory...

He wears a wide stockman hat, oiled-cotton overcoat, and moleskin trousers...

He STOPS CLEANING a large caliber HANDGUN with a rag and looks up at the sun...

MR. SMITH
They're late.

A trio of Aussie tough-guys -- HOON and CRUMBLE and GARRETT -- peer from the shadows of the Pillar out across the expanse of red dirt.

HOON
You think they're on to us?

Smith checks the load of his gun... Snaps it shut...

MR. SMITH
I got a bad feeling about this whole deal.

Hoon goes to the little skink LIZARD. Offers it a pistachio.

CONTINUED

26 CONTINUED: 26

HOON
You know what I think, Mr. Smith? I think --.

Mr. Smith QUICK-DRAWS a PISTOL from his shoulder-holster and (BLAM!) blows the skink to kingdom come... Hoon is covered in dirt and skink guts...

MR. SMITH
No. What do you think?

27 EXT. TODD MALL 27

A relaxing pedestrian thoroughfare lined with al fesco cafes, galleries, souvenir outlets and quite a few pubs...

Charlie and Louis have arrived... Exhausted and sun-scorched...

Louis spots something and NUDGES Charlie.

LOUIS
Hey.
(points)

Charlie looks.

ANGLE ON

A SIGN on a building: "Outback Protection Organization: Wildlife Research and Preservation"

BACK TO SCENE

LOUIS (CONT)
I'll bet they can help us. Come on.

CHARLIE
Louis, you do anything you want. Me -- I'm going in that bar, getting drunk and making a list of all the ways Sal is gonna kill us.

Charlie enters a bar. Louis feels deserted, but heads for the Wildlife office.

28 INT. THE OLD ALICE INN - DAY 28

Charlie enters. Low-light, exposed rafters, wooden benches and stools... A long brown bar mottled with the initials and ruminations of decades of drinkers.

The eight Aussies from the pick-up truck are here, SITTING AT a TABLE drinking beer and gorging on meat pies... They spot Charlie. If his clothes didn't make him stand out enough, being covered in dirt certainly does.

RUFFIAN #1
Look who's here. In from your walkabout, are you?

The OTHERS LAUGH.

RUFFIAN #2
Hey pufter, what took you so long?

Charlie NODS and forces a weak smile as he LIMPS to the bar... The Bartender, ELEANOR, a rosy-cheeked institution, stands before him...

CHARLIE
A beer. A big beer. A beer so big, I can swim laps in it.

Eleanor SLIDES a schooner of BEER in front of Charlie. Some of the Ruffians come up behind Charlie.

RUFFIAN #1
Careful now. This isn't that watered down piss you call beer back home. This is the real thing.

Without a word, Charlie downs the beer in one fell swoop.

VOICE (O.S.)
Now there's a Yank who can drink. And any Yank who can drink is okay by me.

Charlie turns... Seated down the bar is a rugged OLD MAN with a shock of BRIGHT RED HAIR and a face that looks like it already wore-out three bodies... This is BLUE.

The old geezer slides down, puts an arm around Charlie, who reacts NERVOUSLY.

29 INT. WILDLIFE OFFICE 29

Louis enters. It's a rundown, very cluttered office. Stacks of manuscripts and journals are piled up on the floor. Photographs of animals in their natural habitat are pinned to the walls with documentation beside them. All the furniture seems patched together from donations. Three refrigerators marked samples are lined against the far wall.

LOUIS
(looks around)
Nice.
(calls)
Anybody here?

A WOMAN'S VOICE comes out of an INNER OFFICE.

WOMAN (O.S.)
I told you I don't have the money.

Louis cranes to get a better look. He looks through the doorway of the Inner Office.

HIS POV

JESSIE, a very attractive but plainly dressed woman in her thirties, is ON the PHONE.

JESSIE
Come on, Peter, I've <u>always</u> paid my electric bill... eventually.
(pause)
Look, you can threaten me all you want -- I don't have the money.

All at once the LIGHTS GO OUT. The place goes suddenly dark.

JESSIE (CONT)
All right, Peter. You win. I'll <u>get</u> the money.

The lights immediately COME BACK ON.

JESSIE (CONT)
But I've gotta go out to Devil's Marbles tonight. I'll give you a check tomorrow.

The LIGHTS immediately GO BACK OFF.

CONTINUI

29 CONTINUED: 29

JESSIE (CONT)
Peter, I can't do it any sooner. I've got two hundred rabbits that must be released into the wild.

The LIGHTS COME BACK ON.

JESSIE (CONT)
Thank you, Peter. You're a saint.

And she BANGS DOWN the PHONE.

JESSIE (CONT)
Bloody sodder.

Jessie turns, and for the first time, notices Louis standing there.

JESSIE (CONT)
Good God, what happened to you?

LOUIS
Hi. My name is Louis, and I need to find a kangaroo.

JESSIE
(dismissively)
Well, you've come to the right place. We have thirty million of them.

LOUIS
Yes. But how many of them are wearing a snappy red sportcoat?

JESSIE
... Half.

30 INT. OLD ALICE INN - DAY 30

Blue is JUGGLING three shot glasses... Lined up in front of him on the table, are five more, filled with gin.

Blue not only juggles, but somehow knocks back the shots as he does. Charlie and the Aussies count 'em off.

Blue downs the five... Catches the glasses he'd been juggling... Slams 'em to the table... APPLAUSE...

CONTI'

30 CONTINUED: 30

BLUE
Aye -- That'll put some fire in your ass!

There's a great camaraderie in the room.

Louis rushes in laden down with GEAR: rope, a net, a fishing rod, bait... and an air rifle.

LOUIS
Hi. We've gotta talk.

CHARLIE
What the hell is this?

LOUIS
Tools to catch Tony Legs.

CHARLIE
(re: the gun)
We're gonna kill him?

LOUIS
No, no. See this dart? What this does is it works in three stages
(memorized)
Stage 1: temporary blindness; Stage 2: partial paralysis; Stage 3: total shut-down of motor skills.

CHARLIE
Sounds humane.

LOUIS
I told you, it's temporary. Now listen. I went to that Wildlife office. There was this girl there.

Louis proceeds to make NOISES and GESTURES indicating how hot Jessie is. Barks, growls, gyrations,etc.

CHARLIE
(understanding)
Attractive?

LOUIS
Yeah. Anyway, at first she thought I was full of shit, but then again all women do.
(more)

CONTINUED

30 CONTINUED: (2) 30

LOUIS (CONT)
So I showed her the picture we took of the Kangaroo and she knew I wasn't kidding.

CHARLIE
Wait a minute. You told her the Kangaroo has a hundred thousand dollars.

LOUIS
Do I look like an idiot?

CHARLIE
From any angle.

LOUIS
No, I told her it was four thousand dollars and our passports. Anyway, she's busy with something, she can't help us. But she says the best way to find a Kangaroo is by air. She gave me a phone number where we can hire a bushplane.

CHARLIE
You're a bundle of energy, Louis.

LOUIS
Only first I think we should call Mr. Smith. Tell him there's been a slight delay --

CHARLIE
Yeah, slight.

LOUIS
-- but we're working it out. I'm sure he'll understand.

CHARLIE
Oh, I'm sure he will.

LOUIS
Are you being sarcastic?

CHARLIE
(sarcastically)
Nooo!

CONTINUED

30 CONTINUED: (3) 30

LOUIS
Good. Where's the --
(spots the pay phone)
Ah!

Louis crosses to the PAY PHONE. WE STAY WITH CHARLIE.

BLUE
(drunk)
Excuse me, mates. I gotta walk the dingo.

Blue, UNSTEADY heads for the bathroom.

ANGLE ON:

Bathroom and Pay phone alcove

Louis, is dialing the phone, holding the slip of paper with Mr. Smith's phone number.

LOUIS
(to himself)
We're only two hours late. I'm sure he's a reasonable man...

SLAM CUT TO:

AN ENRAGED MR. SMITH

31 EXT. CHAMBERS PILLAR - DAY 31

As he SCREAMS into his cell-phone... CROSS-CUT AS NECESSARY...

MR. SMITH
Where in hell are you flamin' blodgers?

LOUIS
We're, uh... What's a blodger?

MR. SMITH
I'm out here in the Never-Never, up to me ears in bulldust and heat-stroke, waitin' on you two Yanks... Where's my money?

CONTINUED

31 CONTINUED: 31

LOUIS
Funny story. We were driving out to meet you, when, BAM! we ran into a Kangaroo. We started taking pictures --

Blue passes on his way to the bathroom. Before he makes it, he PASSES OUT right near Louis. He lies face down.

LOUIS (CONT)
(re: Blue)
Gee, almost made it.
(back to Smith)
anyway, long story short, a Kangaroo in a red jacket has your money.

MR. SMITH
You come the raw prawn with me, drongo?

LOUIS
There's that "drongo" again.

MR. SMITH
I reckon you don't respect me very much. First you steal my money, then you try to sell me some bleedin' fairy tale about a Kangaroo?!

LOUIS
We didn't steal the money, I swear. We're gonna get it back.

MR. SMITH
You listen to me. When I find you, and I will find you, you better be prepared to hand me the money. Otherwise, I'll chop you into snags and feed you to the dingoes... Have a nice day.

He HANGS UP with a snarl...

Mr. Smith immediately checks the caller I.D. on his cell phone and DIALS.

ELEANOR (V.O.)
Old Alice Inn, g'day.

Mr. Smith SMILES and HANGS UP.

32 INT. OLD ALICE PUB 32

Louis takes out another slip of paper to make another call. Charlie joins him.

CHARLIE
(re: Blue)
What happened here?

LOUIS
He's fucking an ant. What do you mean what happened? He passed out.

CHARLIE
All right, did you talk to Smith?

LOUIS
Yeah.

CHARLIE
So, what did he say?

LOUIS
Oh, he was real nice. He said everything was cool.

CHARLIE
Really?

LOUIS
Yeah. But he did say we should try our best to find the money.

CHARLIE
Oh. All right, so...

LOUIS
Let me call that number the girl gave me and hire the bushplane.
(dials)
This is the pilot's personal number.

He waits. We THEN HEAR a CELL PHONE RINGING. They continue to wait, then look down. The ringing is coming from Blue.

Charlie BENDS DOWN and turns Blue slightly. He takes a cell phone out of Blue's pocket. It's RINGING. Charlie and Louis looks at Louis' phone then Blue's phone and realize that Blue is the pilot.

33 EXT. AIRFIELD -- AN HOUR LATER 33

OPEN ON LOUIS

LOUIS
He's fine! Look at him!

REVEAL Louis and Charlie watching Blue. Blue is walking a straight line and continually touching each index finger to his nose as he walks. A plane is there. "The Flying Dingo IV.

CHARLIE
Louis, he was unconscious an hour ago. And why is this "The Flying Dingo IV? What happened to one, two and three?

TANSY, a jovial fortyish Aussie woman appears.

TANSY
Oh, don't worry about Blue. He'll take you up and land you on a fly's balls.

Blue confronts them, full of vigor.

BLUE
Well, are we goin' up are we gonna stand here with our thumbs up our rectums?

LOUIS
Come on, Charlie, you're making us look bad.

CHARLIE
Yeah, well a crash ain't gonna make us look any better.

LOUIS
Fine. Then go call your step-father and tell him we lost his money.

The engine kicks over. Charlie, trudges towards the plane. He CROSSES HIMSELF.

SALVATORE (O.S.)
Jejune: Barren... Dull and flat... Unsatisfying... The numbers take from last week was "jejune."

34 INT. AN FBI SURVEILLANCE VAN - NIGHT 34

Two AGENTS, the same ones we saw on the telephone pole outside the Maggio home, are listening in on Salvatore Maggio's table in the restaurant across the street. As Sal continues his vocabulary lesson, we HEAR:

SALVATORE (O.S.)
Amorphous: Having no definite form... Shapeless...

This carries us outside the Van, across the street, and into a MOTT STREET BAR.

35 INT. MOTT STREET BAR - MANHATTAN - NIGHT 35

Salvatore Maggio, his EYES CLOSED in concentration, sits in a booth. He's wearing HEADPHONES, listening to a tape-recorded vocabulary lesson, and responding to the instructions. He thinks for a minute and then comes up with his sentence.

SALVATORE
After Joey Clams got whacked, his head was "amorphous."

Frankie The Vermin appears HOLDING a PHONE... Salvatore removes his headphones.

FRANKIE THE VERMIN
I think you'd better take this.

SALVATORE MAGGIO
(into the phone)
Hello?... I'm aggrieved to hear that, Mr. Smith... Of course we had a deal... Please advise me if the situation changes.

He HANGS UP... RELIGHTS a CIGAR... Frankie stands waiting.

SALVATORE MAGGIO (CONT)
Those two mammaluccos didn't show... Our friend feels they pocketed the hundred "g's."

FRANKIE THE VERMIN
Maybe they figured it out.

CONTINUE

35 CONTINUED: 35

SALVATORE MAGGIO
Louis Fucci couldn't figure out a cheese sandwich if you spotted him the pumpernickel and the provolone.

Salvatore studies his cigar pensively.

FRANKIE THE VERMIN
So what do you wanna do?

SALVATORE MAGGIO
Do you possess a valid passport?

They look at each other for a beat... Something passes between them... Something that can't be good for our guys.

36 INT. AIR-STRIP OFFICE - DAY 36

The DOOR LIES OPEN... Tansy looks up...

TANSY
Help you?

It's Mr. Smith. With Hoon and Crumble and Garrett.

MR. SMITH
Feller at the inn said a couple of Yanks hired your airplane, darlin'.

TANSY
Do <u>you</u> need a plane?

MR. SMITH
I need to find them Yanks.

TANSY
What do you want with them?

MR. SMITH
Why don't you just tell us where they buggered off to?

TANSY
Why don't you get a rat up ya, ocker?

THWAK! -- Mr. Smith BACKHANDS Tansy across the jaw... She goes down hard.

CONTINU

36 CONTINUED: 36

MR. SMITH
Now, about those Yanks...

37 EXT. "FLYING DINGO IV" - IN FLIGHT - DAY 37

They soar over ragged, jagged terrain.

LOUIS
(searching)
We saw the car the car so we're definitely going the right way.

CHARLIE
Louis!

He points down to a series of sandstone cliffs, and there, sure enough, is:

THE KANGAROO IN THE RED BLAZER

Hopping along... Behind it, a half-dozen Kangaroos follow.

LOUIS
Tony Legs! I knew this would work!

Charlie and Blue see him too.

CHARLIE
Now what do we do?

LOUIS
(grabs the rifle)
Get closer! Get me in range!

BLUE
Clench your ass cheeks and hold onta your knickers! WE'RE GOING DOWN!

Blue hits the stick and down they go... In a moment they're right on the Kangaroo's tail.

CHARLIE
Careful now, Louis... Don't miss.

Louis tightens his finger on the trigger... Has the 'roo in his cross-hairs.

... when suddenly the animal jukes left... And Blue banks hard to follow... Just as

CONTINUED

37 CONTINUED: 37

LOUS FIRES

But the force of the bank JERKS THE RIFLE UP.

CHARLIE (CONT)
Did you hit it?

LOUIS
I dunno. He's still hopping.

Charlie peers after the Kangaroo, still hopping away.

CHARLIE
Maybe it takes a little while to work.

LOUIS
Uh... Charlie?

CHARLIE
What?

And Louis gestures... To Blue... Because, STICKING OUT OF THE BACK OF BLUE'S NECK IS THE TRANQUILIZER DART!!

CHARLIE (CONT)
(resigned)
Oh, me...

BLUE
(calmly)
Mates?

CHARLIE
Yeah?

BLUE
Little wrinkle here. Old optics are on the fritz.

LOUIS
Optics?

BLUE
Can't see a bleedin' thing.

They see Blue, WIDE-EYED, staring blankly.

CHARLIE
Oh, that's no good.

CONTINUED

37 CONTINUED: (2) 37

LOUIS
Stage one. Blindness.

BLUE
You boys will have to be my eyes. Are we approaching any mountains or other geological protuberances?

CHARLIE
No!

BLUE
Then no worries.

The plane suddenly takes a small plunge. Charlie and Louis SHRIEK.

CHARLIE
Was that the engine?!

BLUE
(calmly)
No, that was me. For some reason I can no longer move my arms. Isn't that strange.

LOUIS
Stage two. Partial paralysis.

But Blue grabs the stick with his KNEES.

BLUE
Well, no worries,... Charlie, if you'll lean up here and take the stick, I can still work the foot pedals.

CHARLIE
Oh, God.

But Charlie does just that. Taking the stick and awaiting instruction.

BLUE
Grasp it firmly in hand and mmpp luh gronm muppmmmm...

LOUIS
Stage three. Shut down of motor skills.

CONTINUED

37 CONTINUED: (3) 37

Blue's legs no longer work either, so the plane starts BOUNCING UP and DOWN while Blue BABBLES MUSHMOUTHED.

CHARLIE
Blue! Please! Try to tell us what to do!

BLUE
Bluh-bluh-bluh...

LOUIS
(to Charlie)
Well what are you just sitting there for, you heard him.

Charlie loses it. He begins CHOKING Louis.

LOUIS (CONT)
(strangled)
Charlie, this is not the time for this.

CHARLIE
Well, I won't be able to do it after I'm dead.

With that, Blue COLLAPSES onto the stick... Out cold... Plunging the plane into a lethal nose dive...

The plane hurtles toward the ground in a heavy spiral... The roar of the wind is deafening... Charlie and Louis SHRIEK...

Charlie CRAWLS UP to the cockpit and pulls Blue off the stick... Only here comes the ground.

Impact impending, Charlie YANKS ON the stick... The plane groans, shakes violently, levels off... But the ground is coming up fast... Too fast... And

SLAM!

The plane SMASHES intothe desert floor, BOUNCING UP into the air again.

The plane SKIDS across the desert floor, past the group of Kangaroos... The Kangaroos SCATTER.

All except for our Kangaroo, who watches curiously as the bi-plane hurtles toward a large, dead oak TREE...

CONTINUED

37 CONTINUED: (4) 37

The fuselge just misses the tree, but half of the right wing is RIPPED-OFF.

What's left of the plane SPINS AROUND AND AROUND in lazy, dizzying circles, at last gurgling to a stop in an enormous cloud of red dust...

Charlie and Louis sit there, STUNNED... They peel off their goggles and helmet... Blue is still unconscious, a swirl of blood trickling down from a cut on his forehead.

CHARLIE (CONT)
I'm going to beat you soft, Louis.

LOUIS
Oh, this was my fault?

CHARLIE
First rule of aviation: never shoot the pilot.

LOUIS
Charlie...

The dust has cleared. Standing not more than 15 yards away is the Kangaroo in the red jacket.

LOUIS (CONT)
(whispered)
What do we do?

CHARLIE
(whispered)
Get that thing, that dart thing.

LOUIS
I already used it.

CHARLIE
Wait a minute. You bought <u>one</u> dart?

LOUIS
They were seventy-five bucks each.

Something occurs to Louis... From around his neck, he pulls out his dog whistle.

LOUIS (CONT)
How about this? My dog whistle.

CONTINU

37 CONTINUED: (5) 37

And Louis BLOWS... And blows... And the Kangaroo's ears perk up... And it actually takes a couple of steps toward them.

CHARLIE
It's working.

Louis continues blowing as Charlie goes into excited doggie-speak.

CHARLIE (CONT)
Good Kangaroo... C'mon, boy... That's a good boy... Who's the best boy? That's right, you're the best boy.

The Kangaroo gets within a few feet. Charlie, carefully, closes the rest of the distance. He reaches out, slowly.

CHARLIE (CONT)
Easy now... Easy... I just want the money.

He TOUCHES the jacket pocket.

BLUE
ASSUME CRASH POSITIONS! WE'RE GOING DOWN!

And the Kangaroo darts off at high speed just as Charlie LUNGES. Charlie ends up face-first in the sand.

CHARLIE
Goddammit!

The Kangaroo bounds over a hill and quickly disappears. Blue looks CONFUSED.

BLUE
What happened?

LOUIS
We already crashed.

BLUE
Right-O. No worries, then.

He takes a poke off his flask. Charlie and Louis are crushed.

Off Charlie and Louis' anguished faces, we DISSOLVE TO:

A WRECK OF A TWO-WAY RADIO

37 CONTINUED: (6) 37

Blue is attempting to make contact with Tansy.

BLUE (CONT)
Hello?... Hello?...

It's obvious the radio isn't working.

Louis is very worried.

LOUIS
Charlie, we have to do something.

CHARLIE
(reasonably)
What can we do? We have to sit here and hope he can fix the radio or someone comes looking for us.

LOUIS
Someone is looking for us.

CHARLIE
Who?

LOUIS
... Mr. Smith.

CHARLIE
Oh?

Louis hesitates.

CHARLIE (CONT)
What's wrong, Louis?

LOUIS
He didn't say, what I said he said.

CHARLIE
What did he say that you didn't say he said?

LOUIS
... He thinks we stole his money and he's coming after us. He... says he's gonna... chop us into... snacks and feed us to... something. Whatever it was, it didn't sound like anything we'd remember fondly.

CONTINUED

37 CONTINUED: (7) 37

CHARLIE
Holy shit! If Smith thinks we stole the money, then by now Sal thinks we stole the money.

LOUIS
Well, Sal's not gonna kill us. He's still married to your mother.

CHARLIE
If Sal Maggio thinks we stole his money, he'll kill us in front of my mother... And make her clean it up.

LOUIS
Yeah, but, as long as we find the money before Smith finds us, everything's okay.

CHARLIE
Oh, I see. So what you're saying is we should find the money.
(screams)
How?!!

Louis gets an idea.

LOUIS
Blue! Do you know a place called Devil's Marbles?

BLUE
Sure. Due east of here. Long walk though. What's there?

LOUIS
(to Charlie)
The girl I told you about? In the Wildlife Office? You know...

Louis quickly, off-handedly repeats some ot the horny gestures.

CHARLIE
Yeah?

LOUIS
She's at Devil's Marbles.

CONTIN

37 CONTINUED: (8) 37

CHARLIE
And we're gonna go over there and date her up?

LOUIS
No! She's a zoologist. I'll bet she can help us find Tony Legs!

No response.

LOUIS (CONT)
Come on! It's better than getting chopped to pieces!

CHARLIE
Not if you go first and I get to watch.

38 EXT. OUTBACK - DAY 38

Under a blazing sun, Charlie and Louis trudge across the desert, clothes soaked through with sticky sweat. They're using their undershirts as hats.

CHARLIE
I think I just sweated out a glass of ginger ale I drank in the eighth grade. How far did Blue say this place was?

LOUIS
He didn't. He just said it was due east.

CHARLIE
So's Brooklyn.

And on they walk... And Louis absent-mindedly BLOWS ON his dog WHISTLE.

CHARLIE (CONT)
Maybe you want to stop doing that.

LOUIS
Why?

Charlie gestures to where a pack of DINGOES have fallen in behind them.

38 CONTINUED: 38

LOUIS (CONT)
Hey, that one looks just like Waffles.

CHARLIE
Yeah, if Waffles had a crazed look in his eyes, and his face was caked with dried blood...

The Dingoes stalk after them, keeping their distance, but eyeing them malevolently.

LOUIS
Don't worry. Dingoes only attack when their prey is weakened and dying.

CHARLIE
Which you, of course, find reassuring.

39 EXT. CRASH SITE - DAY 39

The radio is OPEN, WIRES EVERYWHERE. It's a mess, but Blue connects two wires and, for the first time, there's life. He SHOUTS INTO the MICROPHONE, trying to make contact.

BLUE
Tansy... Come in, Tansy... Do you read me? Over...

Terrible STATIC and HISSING... But then:

TANSY (O.S.)
... read you. Over --

BLUE
Tansy! Am I glad to hear you! The plane smashed down in the Outback. Can you send some help? Over...

TANSY (O.S.)
... your location? Over --

BLUE
I'm west of the Simpson, just south of King's Canyon... Over... Over... Tansy? Tansy, did you get that?

But the radio has once again gone dead.

40 INT. AIR-STRIP OFFICE - DAY 40

And now we see Tansy, BOUND IN a CHAIR with Mr. Smith and the other GOONS STANDING NEARBY.

Mr. Smith yanks the wires out of the radio.

A GAG is place over Tansy's mouth, and Mr. Smith casually tips over Tansy's chair so that she's helplessly on her side.

As Mr. Smith and his goons exit, Mr. Smith turns the sign in the window to CLOSED.

41 EXT. DESERT - DAY - LATER 41

Charlie and Louis look worse. With great effort they make their way up a small rise.

ANGLE ON CHARLIE

He sees:

A JEEP

An old beat-up Land Rover, unoccupied.

SHOCKED, Charlie goes over to it... He approaches it slowly... This is too good to be true... he looks all around. He touches the HOOD and BURNS his FINGERS.

And climbs in behind the wheel... No keys in the ignition. Charlie checks under the visor... The KEYS drop in his lap...

He practically has tears in his eyes at their good fortune...

He starts the car... The engine sings to life... Charlie cackles with delight... Louis watches him.

CHARLIE
Do you believe this? Do you believe this luck?

But Louis stands there.

CHARLIE (CONT)
Come on! What are you waiting for? Get in!

Only now we SEE IT FROM LOUIS' POINT OF VIEW

CONTINUED

41 CONTINUED: 41

Charlie is sitting in the red dirt of the desert, one hand o an IMAGINARY steering wheel, the other shifting an imaginary stick, foot on an imaginary brake.

THE JEEP IS A MIRAGE!

Louis looks at him SADLY.

CHARLIE (CONT)
Hey! They got popsicles!

Charlie is licking an imaginary popsicle.

CHARLIE (CONT)
Ooh! Brain freeze!

42 EXT. OUTBACK - DAY - LATER 42

Charlie and Louis STAGGER ON, very close to collapsing. DINGOS trail them. VULTURES fly overhead.

LOUIS
All right, so you were happy for a few minutes, what's the big deal?

CHARLIE
The big deal is my brain is frying. I'm losing contact with reality. You don't understand because this is how you <u>usually</u> function.

LOUIS
That's uncalled for, Charlie.

CHARLIE
Is it? Every choice you make is a disaster. Even this. We'd be better off sitting by the plane trying to fix the radio. At least we wouldn't be wandering aimlessly in physical agony. But no.
(mockingly)
"Let's go take a walk out in the --"

LOUIS
Oh, shut the fuck up.

CONTINUEI

42 CONTINUED: 42

CHARLIE
(shocked)
What did you say?

LOUIS
If this was such a bad idea why are you here with me? If all I ever get is bad ideas, why do you go along with them? Because I'm so spellbinding?

CHARLIE
Because --

LOUIS
I'll tell you why! Because that way you relieve yourself of all responsibility. Let me tell you something, Charlie. It's a lot easier to mock than do.

Pause.

CHARLIE
(gently)
Hey, you know something, Louis?

LOUIS
What?

CHARLIE
You're even a bigger fucking idiot than I thought you were.

LOUIS
How about I knock the bullshit right out of you?

CHARLIE
Yeah? You and what retarded army?

LOUIS
You want some?

CHARLIE
(challenging)
I hear a lot of noise, but nothing's happening.

CONTINUEI

42 CONTINUED: (2) 42

LOUIS
Go ahead cross this line.

He makes A LINE WITH HIS TOE.

Charlie crosses it.

LOUIS (CONT)
Now cross this one.

That's enough. Charlie SHOVES HIM.

LOUIS (CONT)
Push me just one more time!

Charlie loses it and swings. He misses.

They begin to grapple. They're both EXHAUSTED. They STAGGER AROUND trading lunging, futile swings.

Charlie lunges again. They collide and fall to the ground, rolling around in the dirt.

CLOSER

They tussle in SLOW MOTIONG for a moment, when all at once, Charlie looks up and FREEZES.

HIS POV

Riding up to them, astride a mighty CAMEL -- in GLORIOUS SLOW-MOTION -- is Jessie. Her hair billows. She holds a long staff in one hand -- some exotic desert goddess.

ANGLE ON CHARLIE

He holds up his hand, signalling the end of the fight.

CHARLIE
Wait a sec... I'm having another mirage... And this one's a beauty!

Jessie dismounts the camel and stands, towering above Louis and Charlie.

LOUIS
Charlie...

CONTINUED

42 CONTINUED: (3) 42

CHARLIE
Shhh. Please. Just let me enjoy this.

Charlie shakily makes his way to his feet. A dreamy smile crosses his face as he stands before her.

CHARLIE (CONT)
Hey, how you doin'?

JESSIE
Good. You?

CHARLIE
Good...

Then, all at once, and without warning, he reaches out and GRABS HER BREASTS WITH BOTH HANDS... Louis WINCES...

CHARLIE (CONT)
I'm grabbing her boobs, Louis. And they feel so real.

WHAM! She hits him in the side of the head with the butt of her stick.

CUT TO:

BLACK

FADE UP SLOWLY ON:

43 EXT. CAMPSITE - DUSK 43

Charlie lies with his head against a rock, HOLDING a SOAKED CLOTH up TO his FOREHEAD. There is a large welt the size of a golfball. He seems in some agony.

JESSIE
Here. Drink this.

WIDER - REVEALING CAMPSITE

It is a small oasis beside the clench of enormous ROCK BOULDERS known as "Devil's Marbles"... a truck, a tent, a canvas shade canopy, camping gear, camera equipment, a radio, a cooler... Two other CAMELS graze the scorched earth. They're being tended by camel herders hired for Jessie's project.

CONTINUED

43 CONTINUED: 43

And TWO DOZEN CHICKEN-WIRE CRATES FILLED WITH RABBITS... There must be one hundred rabbits here...

JESSIE (CONT)
It will bring down the swelling.

She hands him a CANTEEN. PAINFULLY, he drinks from it.

JESSIE (CONT)
Unfortunately, it will also make your testicles fall off.

He SPITS UP all over himself.

JESSIE (CONT)
It's a joke.

CHARLIE
Oh.

He drinks again.

JESSIE
It doesn't bring down the swelling.

He CHOKES SLIGHTLY.

Now she's two up on him.

44 EXT. CRASH SITE - NIGHT 44

Blue has built a FIRE. He looks up to see HEADLIGHTS slicing through the darkness.

BLUE
'Bout bloody time...

A vehicle PULLS UP... Blue squints into the lights... Watches a MAN get out...

MR. SMITH
Hello, mate...

45 EXT. WIDE ANGLE - JESSIE'S CAMPSITE - LATER 45

It is twilight now. The Camp sits on a promontory overlooking a wide desert valley. The moon is just rising over the red hills in the distance.

CONTINUED

45 CONTINUED: 45

CLOSE-UP - JESSIE

The late afternoon sun almost makes her glow. Jessie sits on a rock staring out over the entire valley -- like she owns it, which in a way, she does. After a moment or two, Charlie comes up to her.

CHARLIE
Hey.

She COVERS HER BREASTS.

CHARLIE (CONT)
Very funny.

JESSIE
Can't be too careful.

CHARLIE
Look. I'm sorry. I didn't think they were real.

JESSIE
Oh?

CHARLIE
No. I mean... I thought "they" were real... I didn't think you --

JESSIE
Relax. I know what you mean. Louis explained.

CHARLIE
Oh. Look, Louie and I have a problem. We --

JESSIE
He also explained about the Kangaroo.

CHARLIE
Right. So --

JESSIE
And I already told him, I can't help. I've got way too much to do out here.

CHARLIE
I understand. I just...

CONTINU

45 CONTINUED: (2) 45

He stops. He gazes at her "The look."

JESSIE
What?

CHARLIE
Nothing. Just... the way the light is reflecting off your hair and your eyes. You just... look incredible.

JESSIE
(flattered)
Oh... thank you.

CHARLIE
Look...
(seductively)
I wouldn't want to take you away from your work. I know that what you do is very... very important... But if you could just possibly spare me a tiny bit of your time...
(fixes her with a stare and puts a deep sexy quality in his voice)
I'd be personally indebted to you... forever.

She seems captivated. She stares into his eyes, then begins to FAN HER FACE.

JESSIE
(breathily)
Ooh. It... suddenly got hot up here.

CHARLIE
(moving in)
Did it?

JESSIE
(amused)
Are you kidding?

She's been putting him on.

CHARLIE
(started)
Huh?

CONTI.

45 CONTINUED: (3) 45

JESSIE
(imitates his sexy voice)
"I'd be personally indebted to you." Does that actually work on anyone?

CHARLIE
(off-balance)
Well... yeah, I mean --

JESSIE
I mean you were actually trying to seduce me? Do you have any idea what you look like right now?

She takes out a MIRROR.

JESSIE (CONT)
You look like a piece of bacon.

He looks and recoils.

CHARLIE
(in fright)
Aa! You sure that's me and not Louis?

JESSIE
(knowingly)
Mm! Louis told me how you pick on him all the time.

CHARLIE
He --!

JESSIE
And after he saved your life that day at Jones Beach.

CHARLIE
Oh man. What else did he tell you?

JESSIE
Nothing really. Just how you can't commit to women and about how you're afraid to open your own beauty shop. You know, Charlie, just because your father lost his business --

CONTINUED

45 CONTINUED: (4) 45

CHARLIE
How long was I unconscious, a week?!
(annoyed)
All right, look. Louis told me some things about you, too.

JESSIE
What could he possibly --

CHARLIE
Apparently the zoology business is not experiencing flush times right now.

JESSIE
What do you mean?

CHARLIE
I mean you can't pay your electric bill.

JESSIE
What does that have to --

CHARLIE
We'll give you two thousand dollars for helping us get our money back.

JESSIE
(impressed)
Two thousand dollars?

CHARLIE
Strictly business. That way I can stop being charming and you can stop being whatever it is you were being. A deal?

JESSIE
... A deal.

46 EXT. CRASH SITE - NIGHT 46

Mr. Smith and his men chat with Blue beside the Range Rover.

BLUE
So, you're friends of both families.

46 CONTINUED: 46

MR. SMITH
More Charlie's I would say. Anyway, I promised I'd keep an eye on the boys. And quite frankly, I'm a bit worried.

BLUE
Well, you ought to be. That Louis is a bleedin' dillpot. The two of them took off for Devil's Marbles on foot.

MR. SMITH
On foot?

Blue CRUNCHES an EMPTY CAN and goes to the plane for more beer.

HOON
Now what?

CRUMBLE
We can't track 'em in the dark. That means we leave in the morning. By bike.

MR. SMITH
Looks like those blodgers get to live one more day.

Mr. Smith makes no attempt to hide this from Blue, who stops in his tracks and turns.

BLUE
Hey, you're no friend of Charlie's.

Mr. Smith PULLS a GUN.

MR. SMITH
No shit...

He SHOOTS.

The beer can Blue was holding EXPLODES all over him. The OTHERS LAUGH. Smith flourishes his gun and prepares to shoot again. Blue bolts. He takes about two steps and runs into a terrific wallop from Crumble knocking him cold. Smith considers shooting him where he lies. Then:

MR. SMITH (CONT)
Leave him for the dingoes.

CONTINUED

46 CONTINUED: (2) 46

Hoon takes a bottle of something that looks like sauce and pours it over Blue as the others chuckle.

MR. SMITH (CONT)
Well, it's gonna be an early morning. I suggest we get a bit of sleep.

47 INT. SYDNEY AIRPORT - INTERNATIONAL TERMINAL - MIDNIGHT 47

Frankie the Vermin has arrived... Nicky Spit and Shrub are with him... Various GUIDES and DRIVERS assault the debarking passengers... Out of the pack steps.

MR. JIMMY

A middle-aged ABORIGINAL MAN with a face that looks like it was carved from a hunk of obsidian... He holds a sign that reads: "Lombardo." Shrub goes over to him.

SHRUB
Hey, that's us.

MR. JIMMY
I am your guide, Mr. Jimmy.

FRANKIE THE VERMIN
You? Jesus...

MR. JIMMY
Mr. Jimmy is expert aboriginal, hotshot, Outback guide. You be most happy with me.

NICKY SPIT
Love you long time, G.I.

FRANKIE
Great freaking start.

48 EXT. OUTBACK - DAY 48

WIDE, EMPTY EXPANSE.

Jessie ENTERS FRAME riding, expertly, ON a CAMEL. A moment later, Charlie and Louis appear also on camels. They're both NAUSEOUS and in PAIN.

CONTINUE

48 CONTINUED: 48

LOUIS
I don't think this camel likes me.

CHARLIE
What makes you say that?

LOUIS
Well, would you like me if I threw up on you, twice?

CHARLIE
What's amazing is, you've thrown up on him and it only improves the smell.

Louis' camel lets fly a loud fart.

CHARLIE (CONT)
(grimacing)
Oh, man!

JESSIE
Get used to it, boys. Camels do that.

LOUIS
(embarrassed)
That wasn't the camel.

Louis shifts uncomfortably. Charlie rides up to Jessie.

CHARLIE
So what do you do with all those rabbits back in the camp?

JESSIE
I study their mating patterns.

CHARLIE
That's pretty nosey of you. They put on a good show, do they?

JESSIE
I'm sure it's nothing to the show you could put on. I just thought I'd leap ahead to where this conversation was headed.

CHARLIE
You know you've got a bit of an attitude problem. I was just trying to make pleasant conversation.

CONTINUED

48 CONTINUED: (2) 48

JESSIE
All right, then. The fact is rabbits are very interesting. Did you know that the female has multiple partners?

CHARLIE
Really! The female.

LOUIS
Get out of here!

JESSIE
Why? When you think of it, it makes more sense.

CHARLIE
How?

JESSIE
Well, it's obvious. A female can... just keep going. A male is... more easily spent.

She looks SMUG.

CHARLIE
Oh, hey, wait a minute. I don't know what men you've been with --

JESSIE
I knew we'd get there!
(macho voice)
"I guess you've never had a <u>real</u> man, baby."

CHARLIE
I didn't say that.

JESSIE
But you're thinking it. My friend Maggie -- she's a lesbian -- I don't know how many times blokes have said to her, "You just haven't had the right guy yet." It's hilarious.

CHARLIE
Now when you say your "friend" is a lesbian...

48 CONTINUED: (3) 48

JESSIE
Ah! This is how you justify my lack of interest in you. I didn't do a swan dive into your pants, I must be a lesbian.

CHARLIE
Whoa, boy! Have you got issues. Issues -- you're a newsstand. My friend and I have way too much on our minds right now to even <u>care</u> whether or not --

LOUIS
Issues. I get it. 'Cause a newsstand has issues.

They both stare at him.

LOUIS (CONT)
That's it, isn't it?

FART NOISE

LOUIS (CONT)
This time it was him.
(the camel)

49 INT. MR. JIMMY'S SCOUT - MOVING, DAY 49

Mr. Jimmy is behind the wheel... Frankie The Vermin sits beside him... Nicky Spit and Shrub are in the back...

The car is a battered 60s era International Harvester Scout. It lurches, farts, buckles and shudders.

Frankie is SWEATING like a pig. Mr. Jimmy remains cool and dry. Frankie PUNCHES AT the dashboard controls.

FRANKIE THE VERMIN
No air-conditioning? No freakin' air-conditioning? What kind of an animal are you?

MR. JIMMY
"Thunder" has problem retaining freon.

Frankie looks like he wants to cripple the Aborigine. Oblivious, Mr. Jimmy checks a map in his lap.

CONTINUE

49 CONTINUED: 49

FRANKIE
What? Again with the map? You don't know where you are, do you? You're lost.

Shrub POINTS down the road TO a small FIGURE WAVING his ARMS.

SHRUB
Maybe this clown can tell us where the hell we are.

FRANKIE
Slow down.

As the car comes to a stop, WE SEE, for the first time, that the waving figure is none other than Blue. He's looked better, blood is caked on the side of his head. Nicky Spit lowers the window.

NICKY SPIT
Hey, old-timer... How ya doin'?

BLUE
How am I doin'? I got tranqued in the neck, crashed me plane, then the rescue party knocked me cold, poured sauce on me and left me to die. That's how I'm doin'. And all over a bleedin' boomer.

NICKY SPIT
Just settle down, Yosemite Sam... We're looking for Alice Springs. You know it?

BLUE
You're heading straight for it. How 'bout a lift?

FRANKIE
Sure, get in.

Blue SQUEEZES IN.

SHRUB
What's a "boomer?"

BLUE
Oh. A Kangaroo.

49 CONTINUED: (2) 49

NICKY SPIT
(angrily)
Then call it a Kangaroo!
(mutters)
Stupid jamoca...

BLUE
(defensively)
It was a couple of your blokes. Americans. They were chasing after a Kangaroo in a red sportcoat.

They ALL CHUCKLE.

SHRUB
Hey, don't Louis Fucci always wear a red sport coat?

The smile FADES FROM Frankie's face. Three sets of eyes turn to look at Blue.

50 EXT. PAVED ROAD - MOMENTS LATER 50

Mr. Jimmy's Scout rides along. Then it slows, and a DOOR OPENS. We see Blue come FLYING OUT OF the CAR. He rolls over and over in the dust and comes up SCREAMING and CURSING. The Scout continues on its way.

CUT TO:

51 EXT. WATERFALL - DAY 51

PARADISE

There is a clear mountain pool fed by a small waterfall. Beside it extends a much bigger meadow than before. It slopes down to another rocky outcropping and beyond that, a vast desert plain. The site is spectacular. The sky goes on forever.

LOUIS (V.O.)
Holy shit.

We ANGLE UP TO the crest of a RIDGE where Charlie, Louis and Jessie are perched atop their camels. Charlie and Louis look like they've been through hell.

Jessie is none the worse for wear.

CONTINUED

51 CONTINUED: 51

LOUIS
No wonder the Kangaroos come here.

CHARLIE
I don't want to spoil a beautiful moment, but if this is where the Kangaroos come, how come they're not here?

JESSIE
It's still too hot. They'll be here in an hour or two. Let's pitch camp.

She takes her gear and marches off.

CHARLIE
(resentfully)
You see that? She thinks she's smarter than us.

LOUIS
Well, I'm pretty sure she is.

CHARLIE
No. She's just in her element. I'd like to see her ass on the Brooklyn-Queens Expressway.

LOUIS
Me? I'd just like to see her ass.

52 EXT. THE WATERFALL - LATER 52

From up close, it is more impressive than it was in the earlier shot. It THUNDERS DOWN into the small pool.

We find Jessie GETTING UNDRESSED. She's down to her underwear and is HEADING TOWARDS the POOL. As she walks, she is undoing her bra. Just as it unhooks, she meets Charlie heading towards the pool from a different angle.

Charlie is DOWN TO his UNDERSHORTS AND is just PULLING THEM DOWN when they meet. They are both startled and reflexively he pulls his shorts back up and she rehooks her bra.

JESSIE
(flustered)
What are you doing?

CONTI.

52 CONTINUED: 52

CHARLIE
I'm taking a bath.

JESSIE
I'm taking a bath. Go away.

CHARLIE
No.

JESSIE
Yes.

CHARLIE
No. Look, I'm hot. I'm filthy. And I want to take a bath. You're more than welcome to join me.

JESSIE
I'll bet.

CHARLIE
What are you afraid of?

JESSIE
Take a guess.

CHARLIE
Hey. I have never forced myself on a woman. "No" is "no" and that's it. I'm taking a bath, you do what you want.

He quickly steps OUT OF his SHORTS and DIVES IN. She hesitates. She doesn't like appearing intimidated. She makes up her mind. She gets naked and dives in.

She resurfaces a moment later, staying well submerged.

It's a small pond, and they are not far from each other. It's an awkward moment.

CHARLIE (CONT)
What are you lookin' at?

JESSIE
I'm not looking at anything.

CHARLIE
Yeah, you are. You looked.

52 CONTINUED: (2) 52

JESSIE
Well, you looked first.

CHARLIE
Well, yeah... I looked.

JESSIE
So I looked too, alright. So what?

CHARLIE
So... the water's a little cold.

JESSIE
So?

CHARLIE
So, you're... not seeing me in my best light.

JESSIE
On the other hand the water magnifies so you're probably breaking even.

CHARLIE
You seem nervous.

JESSIE
I'm not nervous.

He takes a step forward. She quickly takes a step back.

JESSIE (CONT)
(quickly)
Come near me and I'll kill you.

CHARLIE
No. You're not nervous. I was just stepping off a rock.

JESSIE
Oh...

CHARLIE
Maybe I'd better get out, you're not handling this well.

JESSIE
I'm fine.

CONTINUE

52 CONTINUED: (3) 52

CHARLIE
I just meant fun is fun, but if you're really uncomfortable --

JESSIE
You just think you're devestating, don't you?

CHARLIE
Hey. All I --

JESSIE
You don't upset me in the least.

She takes a few steps forward. They're closer than before.

JESSIE (CONT)
You have absolutely no affect on me whatsoever.

CHARLIE
No?

JESSIE
You think you do?

CHARLIE
If I cared I'd have to say "Yes."

JESSIE
The arrogance!

CHARLIE
I call 'em as I see 'em.

JESSIE
Bucko, you are so not even my type. You could kiss me right now, and it wouldn't make the slightest bit of...

KISS

Charlie plants his lips right on Jessie and they clench for several seconds. They part slowly.

JESSIE (CONT)
... difference.

Jessie TAKES a DEEP BREATH and backs up.

CONTINUED

52 CONTINUED: (4) 52

JESSIE (CONT)
See?

CHARLIE
Nothing?

JESSIE
Nope. Sorry.
(glancing down)
You look a little distracted though.
Water get warmer?

CHARLIE
Yeah.

JESSIE
Right!

CHARLIE
I hate to break it to you, sweetheart, but it didn't do anything for me either.

JESSIE
Yeah, well, I'm not surprised, if that's the best you can kiss...

CHARLIE
(pissed off)
Oh. You want to see the best I can kiss?

JESSIE
Yeah. As a matter of fact, I...

BIG KISS

Charlie GRABS HER FACE and kisses her passionately.

Jessie is STUNNED at first, then responds herself as if rising to a challenge. She grabs his head and kisses him right. They both look like they're trying to swallow each other for a while until they BREAK APART, PANTING.

JESSIE (CONT)
(breathless)
See? Nothing.

CONTINUED

52 CONTINUED: (5) 52

CHARLIE
(weak)
Same here.

They turn and walk away from each other, both DAZED.

53 EXT. CAMPSITE - DAY 53

Louis lies back, his head resting on one of the saddle bags. He looks at his dog whistle. He BLOWS IT -- fiddles around like he's fingering a clarinet -- turns it around and looks in the other end to see where the high pitched sound comes from. Louis turns the whistle around and blows it again when a HUGE SHADOW CROSSES his face.

LOUIS
(squinting)
Charlie?

He raises his hand to shield his eyes from the sun, when all of a sudden, he gapes.

REVERSE ANGLE - HIS POV

Tony Legs stands before him in all his marsupial glory. The red jacket fits like a dream. He looks downright sporty.

WIDER

Louis tries to yell but sputters instead. He raises up and lunges for the jacket but Tony Legs takes a deft hop backward, like Ali in his prime.

LOUIS (CONT)
Charlieeeee!

The Kangaroo turns and hops away down right through the middle of camp as Louis SCREAMS even LOUDER.

LOUIS (CONT)
Charlie! It's Tony Legs!

Charlie and Jessie enter the campsite from different directions. Their hair is wet. They see the red jacket whip past, followed by a MOB OF KANGAROOS.

Louis races down to join Charlie and Jessie. They watch, as the mob passes them.

CONTINUED

53 CONTINUED: 53

JESSIE
They got here early!

CHARLIE
What do we do?

JESSIE
We ride!

The three quickly mount their camels. Jessie WHISTLES shrilly... And the camels begin to gallop after the mob of Kangaroos... Charlie and Louis hold on for dear life.

The camels are fast, 40 miles an hour over brutal terrain... Charlie and Louis are bounced around like rodeo clowns.

Boulders, trees, treacherous embankments, the Kangaroo uses them all to try and escape... But the camels are masterful.

Jessie drives her camel forward through the rear pack of hopping 'roos.

The Kangaroo in the red jacket -- Tony Legs -- spies a

FORMATION OF JAGGED BOULDERS

ahead, and speeds toward them... The camels follow some twenty yards behind.

Tony Legs reaches the opening to the cluster of boulders and ducks into it... He zigs and zags his way through the jagged shards protruding from the boulders.

Jessie follows after it, FEARLESSLY.

Her camel is larger than the 'roo and Jessie has to bob and weave to avoid the gashing rocks which are inches away.

Charlie and Louis rapidly approach the mouth of the rocks, their camels having caught the fever of the chase.

And the opening is starting to look smaller and smaller.

CHARLIE
Whoa! Whoa, whoa, whoa...

LOUIS
Easy, boy; easy, boy, easy, boy.

They PULL BACK ON their REINS... Nothing doing...

53 CONTINUED: (2) 53

The camels CHARGE FOR the tiny opening... Charlie and Louis CLOSE THEIR EYES, waiting to be rock soup...

As the camels FLY THROUGH THE OPENING --

And spiked rocks whiz and whisker by their faces --

the camels somehow manage to navigate the rocks and stalagmite, as the boys shriek on... And then they --

BURST THROUGH THE OTHER SIDE OF THE FORMATION!!!

Coming to a halt. Man and camel hearts, pounding alike... They open their eyes. Thrilled to be alive.

CHARLIE
Difficult to describe and impossible to reproduce.

LOUIS
Look!

He does... They are facing

ANOTHER EXPANSE OF OPEN DESERT

where they see the Kangaroo hopping across, and

JESSIE

caught in dramatic SLO-MO, thundering astride her trusty mount, quite literally on the 'roo's tail... They watch her in wonder.

Inspired, they spur their camels... Riding hard... Hooves pound the ground... Adrenaline pumping... Only

JESSIE

has SPOTTED SOMETHING AHEAD... She tugs on her reins, slows her ride.

ANGLE

what appears to be a huge CRACK in the desert floor, directly perpendicular to them as far as the eye can see...

Jessie turns and CRIES OUT TO Charlie and Louis who are galloping furiously.

CONTINUE

53 CONTINUED: (3) 53

JESSIE
SLOW DOWN, IT'S A RAVINE! IT'S A RAVINE! STOP!

They don't hear her... Even if they did, they couldn't stop their camels...

They pound PAST HER.

JESSIE (CONT)
Shit.

She spurs her ride...

NEW ANGLE - THE RAVINE

It's a thousand foot drop, but so steep and narrow, it's only visible from this close...

The KANGAROO guns for the ravine, unconcerned... In fact, it SPEEDS UP...

Ten feet from the edge of the cliff, the Kangaroo BOUNCES extremely high, lands on the lip of the cliff and EXPLODES INTO THE AIR with the most powerful jump of its life, and

SAILS HIGH ACROSS THE RAVINE

in a spectacular 40-foot flight... Landing on the other side with just inches to spare...

Now Charlie and Louis realize their fate... They try to tug at the reins... Jessie WHISTLES... Still the camels pound forward.

At last, the camels sense the impending doom and DIG IN THEIR HOOVES to stop... But the sandy desert floor provides no traction and the camels.

SKID OUT OF CONTROL TOWARD THE EDGE OF THE RAVINE

Charlie and Louis SCREAM incoherently... Jessie, too...

Except the camels SKID TO A STOP, in a sudden cloud of red dust, with about an inch and a half to spare...

But the force of the sudden deceleration CATAPULTS Louis over the head of his camel and

OVER THE CLIFF

53 CONTINUED: (4) 53

where he (WHUMP!) hits the vertical wall and hangs on by the reins, DANGLING some thousand feet above jagged rocks and certain death... Louis looks down... And SCREAMS:

LOUIS
Charlie --! Charlie --!

Charlie is there, above him...

CHARLIE
I'm right here, buddy!

LOUIS
What good does <u>that</u> do? I'm down <u>here</u>!

CHARLIE
Just take it easy!

LOUIS
I'm going to die, Charlie! Please, don't let me die!

CHARLIE
You're <u>not</u> going to die! I promise!

He turns to Jessie.

CHARLIE (CONT)
(upset)
He's gonna die, isn't he?

Jesse goes to Louis' camel and tries to pull it backwards. Charlie helps. The camel has dug in its heels. In fact it starts to move forward, toward the edge.

LOUIS
Charlie!!

JESSIE
It's no good.

LOUIS
Charlie!!

CHARLIE
We're working on it!

Jesse goes to her pack and grabs a length of heavy ROPE. She ties one end around Charlie's camel.

CONTINUED

53 CONTINUED: (5) 53

She begins to tie the other end around her own waist.

CHARLIE (CONT)
Are you kidding?

JESSIE
You got a better idea?

CHARLIE
... Yeah.

He takes the rope and ties it around his own waist.

JESSIE
Are you kidding?

CHARLIE
He's my responsibility. Not yours.

JESSIE
But I'm trained for this.

CHARLIE
So am I. I was a Webelo.

JESSIE
A what?

CHARLIE
(tying the rope)
A Webelo. It's between Cub Scouts and Boy Scouts. You wear blue shorts and a beanie, the girls go crazy.

He finishes the knot.

JESSIE
That doesn't sound --

CHARLIE
Look, I know you're very proud of all your "wilderness skills" and you think I'm some kind of boob, but I happen to be an extremely capable person. And I know what I'm doing.

She TUGS quickly ON the ROPE and the knot around his waits immediately flies open, the rope falling to the ground.

CONTIN

53 CONTINUED: (6) 53

CHARLIE (CONT)
Your point being?

ANGLE ON:

LOUIS

He sees his camel's head slip over the edge of the cliff...

LOUIS
Oh, Christ! Oh, Christ, here he comes.
(then yelling at the camel)
No! No! Back up! What the hell are you doing? Back up, you ignorant beast!

The camel sees how far it's going to fall and thrashes its head about, trying to shake Louis...

Louis is battered repeatedly against the side of the cliff. He starts to lose his grip.

Louis' hands begin slipping down the reins. He GRUNTS and MAKES VARIOUS DESPERATE NOISES. He's straining to hold on. His face is red. His fingers are losing hold and are despeartely trying to get a better grip. He removes one hand to try to regrip but it backfires. He can't get that hand back up. He's flailing. His other hand slides down the reins to the end and just as it's about to slip off, A HAND GRABS HIS WRIST. Louis is pulled and winds up hugging Charlie.

LOUIS (CONT)
Charlie!

CHARLIE
I got him!

They begin to rise...

As Jessie leads Charlie's camel away from the ravine... With the rope tied to it... And soon they're up, over and safe...

Jessie runs to them... BIG HUGS... She looks at Charlie with a new-found admiration.

CLOSE ON -- CHARLIE AND LOUIS

CONTINUED

53 CONTINUED: (7) 53

As the gravity of the moment sinks in, Louis SWALLOWS.

LOUIS
Charlie, you saved my life.

CHARLIE
(smiling)
Yeah, I guess I did.

A strange look comes across Louis' face. It's almost one of sadness.

54 EXT. MR. JIMMY'S SCOUT - DAY 54

It's stopped. The hood is up and it's blowing steam. Mr. Jimmy fans the engine as the wise guys look on in disgust.

FRANKIE
Can you fix it or what?

MR. JIMMY
Engine block. Gods must be angry with Thunder.

FRANKIE
Yeah, it has nothing to do with the fact that "Thunder" is a piece of shit.
(kicks it)
I hate this country like a sickness.

55 EXT. OUTBACK - DAY 55

OPEN ON Jessie feeding one of the camels from a feedbag.

JESSIE
(calls out)
Fifteen minutes, boys, then we're on our way again.

Charlie passes with an empty feedbag.

CHARLIE
(showing her the feedbag like a proud parent)
Look what a good boy he was... He ate <u>all</u> his glop.

CONTINUED

55 CONTINUED: 55

JESSIE
What's wrong with Louis?

CHARLIE
You want a list?

JESSIE
No, I mean...

She gestures.

ANGLE ON:

Louis, sitting alone on a hillside, playing with his dog whistle. He seems unhappy.

CHARLIE AND JESSIE

JESSIE (CONT)
He seems upset.

CHARLIE
Well. I don't want to ask him what's bothering him.

JESSIE
Why not?

CHARLIE
Because there's a good chance he'll tell me.

JESSIE
Wait a minute. On one hand, you save his life and on the other hand you don't give a shit about him?

CHARLIE
(thinks)
That's exactly right.

She shakes her head and walks away.

Charlie considers for a moment then crosses to Louis.

CHARLIE (CONT)
What are you trying for sunstroke?

LOUIS
I'm just re-evaluating my life.

CONTINUED

55 CONTINUED: (2) 55

CHARLIE
(turns to leave)
See you.

LOUIS
Wait a minute, Charlie. Let's be honest here. Something important happened today. You saved my life.

CHARLIE
(casually)
All right, so, we're even.

LOUIS
Exactly! You don't owe me anymore. You're rid of me.

CHARLIE
What do you mean, I'm rid of you?

LOUIS
Come on, Charlie. Guilt was the glue that held this friendship together.

CHARLIE
You think I've been your friend all these years just because you saved my life?

LOUIS
There can be no other explanation.

Pause.

CHARLIE
I need you, Louis. You know why?... You got balls. You wear 'em backwards half the time, you trip over 'em, they get tangled up in things, but you wear 'em proudly. To you taking a chance, screwing up, is just a part of life, like shaving or getting the mail. To me, it's terrifying. So what I do is -- nothing. Let someone else do something so when it goes wrong it's not my fault and I get to complain about it. I've been piggy-backing you, Louis.
(more)

55 CONTINUED: (3) 55

CHARLIE (CONT)
All these years, I've been riding you like you were a camel. Let Louis take the chance. If it works, great, if not, he's a putz. Well, you are a putz, Louis. Because you let me do that to you. You think we're friends 'cause you saved my life? You save my life every day, Louis.

LOUIS
No bullshit?

CHARLIE
No. No more bullshit.

He looks down the hill at Jessie re-packing their gear.

CHARLIE (CONT)
Excuse me.

Charlie heads down the hill towards Jessie.

JESSIE
(casually)
What's up?

CHARLIE
I'm going to take a big chance here. No more banter. No more jousting. I find you very attractive. And I'm not just saying that because you're the only woman around for thousands of miles. And that kiss this morning was more exciting than meeting Derek Jeter at my cousin Sharon's baby christening.

JESSIE
Who?

CHARLIE
He plays for the Yank -- it's not important. The point is, it was very exciting.

JESSIE
(awkwardly)
Well, I was not entirely indifferent to it myself.

CONTINUEI

55 CONTINUED: (4) 55

CHARLIE
Yeah?... Okay, I'm gonna take another chance. Big one. From the first moment I saw you, I've had one thought in my mind. There's something I'm dying to do with you and you may get very offended, but I'm just going to ask you straight out...

She waits.

56 EXT. CAMPSITE - MINUTES LATER 56

OPEN ON Charlie. He's excited.

CHARLIE
Yeah. Yeah. That's it. Oh yeah, it's happening. See, you have good strong hair. But it's been over-exposed to the elements.

REVEAL that he is CUTTING and COMBING Jessie's hair.

CHARLIE (CONT)
Now what we're doing today is giving you some layering. This is going to give you more width, more lift, more bounce, and it's going to bring out the natural shine and sparkle in your hair.

Charlie takes her sunglasses out of her pocket... Holds them in front of her...

CHARLIE (CONT)
What do you think?

Jessie looks at her reflection in the lens... He's fashioned her a rudimentary, though pleasing, new look... She likes it. He steps around in front of her.

JESSIE
Now, it won't be hard to manage will it. Because I don't have the --

CONTINUED

56 CONTINUED: 56

CHARLIE
No, no, that's the beauty of it. Just get up in the morning and do this.

With his fingers he FLUFFS HER HAIR.

CHARLIE (CONT)
See? Just this.

The fluffing becomes caressing. Their faces move closer together and linger on the verge of a kiss. She suddenly closes the last two inches and they KISS PASSIONATELY.

MR. SMITH (O.S.)
Come to Australia... Rip off the locals... Fall in love...

And they turn around... To see

MR. SMITH

Grinning sour... Crumble, Hoon and Garrett behind him, their guns tucked into Louis's gut...

CHARLIE
Lemme guess: Mr. Smith?

CUT TO:

57 EXT. HIGHWAY 57

Mr. Jimmy, Frankie and his boys stand in the road. They see a TRUCK coming in the distance. They wait, impatiently, then signal for it to stop as it approaches. Frankie stands right in its path.

The Truck SCREECHES to a halt, inches from Frankie, who doesn't even flinch. It's the AUSSIE RUFFIANS trying to have a bit of fun with the stranger in the road.

Just then, a HEAD POPS UP in the back. It's Blue.

BLUE
Hey, those are the blodgers that tossed me out of the bleedin' car. Let 'em have it, boys.

CONTINUED

57 CONTINUED: 57

Six other RUFFIANS stand, rotten fruit held high, but are stopped in their tracks as Nicky Spit, Shrub and Frankie simultaneously pull their guns.

CUT TO:

A TIGHT SHOT OF THE CAB OF THE TRUCK

Frankie is driving. Nicky Spit and Shrub are next to him. The Truck pulls away, REVEALING:

BLUE AND THE RUFFIANS STANDING IN THEIR UNDERWEAR, DRIPPING IN ROTTEN FRUIT:

Along with Mr. Jimmy, they watch as Frankie and his boys drive off in the truck.

BLUE
I'm beginning to get annoyed.

58 EXT. OUTBACK - DAY 58

Mr. Smith and his men TEAR the SADDLES and PACKS TO PIECES. Charlie, Louis and Jessie stand off to the side.

JESSIE
(sotto, to Charlie)
What the bloody hell is going on?

CHARLIE
We're in a little bit of trouble.

JESSIE
A little?

But before they can explain, Mr. Smith stomps back over to them, florid.

MR. SMITH
Listen to me! I've been following camel tracks all day and I'm tired! Where's my money?

JESSIE
For God sakes! All this over four thousand dollars?

Everyone stops. Mr. Smith and his men are momentarily taken aback. Charlie and Louis are embarrassed.

CONT'D

58 CONTINUED: 58

They look at each other then avert their eyes sheepishly like little boys caught by their parents.

JESSIE (CONT)
It's more, isn't it?

Charlie nods.

JESSIE (CONT)
How much more?

CHARLIE
... ninety-six thousand more.

She's STUNNED.

JESSIE
(aimed at Louis)
And it's not your "vacation" money, is it?

LOUIS
Well... no. See, Charlie's step-father is this big mobster --

CHARLIE
Louie...

JESSIE
(to Charlie)
And you got me in the middle of this?!

MR. SMITH
That he has. But only briefly. If it makes you feel any better, I'm now going to carve him up piece-by-piece.

He REVEALS a knife for the purpose.

MR. SMITH (CONT)
(to Charlie)
When I do this right, it takes hours. I'll start with your ears so you can't hear yourself scream.

Charlie is genuinely terrified.

CHARLIE
Look, look, look, we're going to get your money. We, we, we --

CONTINUED

58 CONTINUED: (2) 58

Mr. Smith grabs one of Charlie's ears and prepares to slice.

LOUIS
We know where it is!

MR. SMITH
Where?

No answer. Until:

JESSIE
A feeding ground.

MR. SMITH
A what?

JESSIE
Up by Ayers rock. There's an extensive eucalyptus grove that's a popular kangaroo feeding spot.

MR. SMITH
So, you've decided to stick with that horseshit story about the Kangaroo. Don't say I did't warn you.

Mr. Smith puts his knife back to Charlie's ear. He draws blood.

MR. SMITH (CONT)
It's like slicing roast beef.

LOUIS
It's true. As horseshit as it is, it's true.

Louis reaches into his pocket and pulls out a POLOROID.

LOUIS (CONT)
There he is. See?

Mr. Smith can plainly see the shot of Charlie and the unconscious Kangaroo, cheek to cheek.

JESSIE
We can find your money. If you kill us now, you never will.

CONTINUED

58 CONTINUED: (3) 58

As Mr. Smith considers this, we:

CUT TO:

59 EXT. OLD ALICE INN - DAY 59

The AUSSIE TRUCK pulls up. Frankie and his crew climb out, covered in red dust and sweat.

60 INT. OLD ALICE INN - DAY 60

The TV is ON over the bar. A small CROWD is watching. Frankie's eyes drift to the TV.

ANGLE - THE TV

It's a news bulletin. We see a HELICOPTER SHOT racing over the ripples of the red earth-ocean.

WE HEAR THE NARRATOR

NARRATOR (O.S.)
... in a phenomenon unlike any we've ever seen, the largest mob of 'roos in Outback history are being led past Ayers Rock by what appears to be a boomer in a Las Vegas-style sport coat.

And now WE SEE: a THUNDERING MOB OF KANGAROOS, hopping across the Outback, with Ayers Rock in the background...

And there, in the lead, is Tony Legs, red jacket and all, hopping wildly ahead of the pack...

NARRATOR (CONT O.S.)
We can only reckon that this majestic animal's sartorial splendor has somehow made him The King Of The Kangaroos...

Frankie turns to Shrub.

FRANKIE
Get me a car.

61 EXT. OUTBACK - DAY 61

Charlie and Louis stand with their ARMS TIED to their sides. Mr. Smith stands before them. The goons are holding Jessie.

MR. SMITH
I'm in a good mood, boys, so I'm gonna do something I don't normally do... Give you a second chance. I'll take the Sheila and ride ahead to Ayers Rock. If she's right, and I find the Kangaroo, by the time you get there, we'll all be friends.

CHARLIE
What if you don't...

MR. SMITH
Come now, Charlie. Why think unpleasant thoughts...

He turns to his men.

MR. SMITH (CONT)
All right, let's get crackin'... Hoon, Crumble, we'll meet you at Ayers Rock.

Jessie crosses with the thugs towards the motorcycles. Charlie stops her.

CHARLIE
(apologetically)
I'm...

She keeps going.

Hoon SHOVES Louis and Charlie toward the camels. He then begins to run a rope between the two and up to the camel. While this is happening, Mr. Smith draws Crumble aside.

MR. SMITH
Listen up, as soon as we're out of sight, I want you to take our friends, here, out to King's Canyon, untie 'em, and push 'em in.

CRUMBLE
(tapping his gun)
Why don't we just custard the damp squibs here?

61 CONTINUED: 61

MR. SMITH
Might be a few blokes lookin' for these two. Just as soon make it look natural. Two Yanks tragically succumbing to the perils of he Outback.

62 EXT. SIMPSON DESERT - LATER - DAY 62

Hoon and Crumble are astride two camels. A rope from Hoon's camel reaches back to a third camel, CARRYING SUPPLIES.

Still another rope runs from the SUPPLY CAMEL back to Charlie and Louis, who shuffle through the red dust, tethered and looking like prisoners of war.

CHARLIE
That was a bad thing we did, Louis

LOUIS
Which one? There have been so many.

CHARLIE
Lying to Jessie.

LOUIS
No, no, I lied to her.

CHARLIE
Well, I didn't tell her the truth.

LOUIS
You gave her a free haircut.

CHARLIE
(ironically)
You're right, we're even.

They labor up a huge tomato-red sand dune... The heat so intense, their images seem to glimmer...

As they crest the dune, they spot the wreckage of Blue's plane, the FLYING DINGO IV, beneath the oak tree where they left it.

LOUIS
Charlie, look. We're right back where we started.

CONTINUED

62 CONTINUED: 62

CHARLIE
(calling ahead)
Hey, guys? Guys? Could I have a word?

Hoon and Crumble stop.

CHARLIE (CONT)
Are you sure we're going in the right direction?

HOON
We're doing just fine.

CHARLIE
Well, it just seemed that the others headed off more...

Because his upper arms are tied to his side, Charlie has to rotate his entire body ninety degrees in an effort to point.

CHARLIE (CONT)
... that way.

CRUMBLE
This is a shortcut.

HOON
Yeah, shortcut.

Hoon and Crumble LAUGH as they urge their camels forward again. Their attitude is not lost on the boys.

LOUIS
They're gonna kill us, Charlie.

Charlie concentrates on the situation. Then...

CHARLIE
Are you ready to glow?

After a moment, Louis gets it. Charlie flicks his left arm.

HIS SCISSORS

appear, sliding into his hand...

63 EXT. AYERS ROCK 63

The enormous red sandstone monolith which rises out of the desert to a height of 2845 feet and a circumference of 6 miles.

Mr. Smith, Garrett and Jessie have arrived at the eucaplyptus grove. There are no kangaroos in sight.

MR. SMITH
You see? This is what I get. I try and be nice and people take advantage.

JESSIE
They'll be here. Kangaroos are crepuscular. I'm surprised you didn't know that.

MR. SMITH
Don't fuck with me.

JESSIE
It means they're most active at dawn and dusk. Just have a little patience.

MR. SMITH
(fingering his knife)
I'm not very good at patience.

64 EXT. SIMPSON DESERT - DAY 64

Crumble and Hoon ride their camels. Their faces are covered to protect them from the kicked-up sand.

HOON
Give me some water. I'm dry as a nun's nasty.

As Crumble reaches behind him for a canteen, the third camel sidles up next to them.

CRUMBLE
Hey, where ya goin' there, sandgroper?

Only then does he notice the SEVERED ROPES behind the camel. There's no sign of Charlie and Louis.

HOON
What in bloody hell?

CONTINUEI

64 CONTINUED: 64

The RUMBLE OF AN ENGINE TURNING OVER gives them their answer. Charlie and Louis have climbed aboard the --

THE FLYING DINGO IV

Hoon and Crumble spur their camels and head toward the plane. Just as the DINGO IV begins to roll, the engine sputters and dies. Charlie frantically tries to bring the engine back to life. As Hoon and Crumble bear down on the plane, they reach for their sidearms and begin to fire away. As the bullets fly, Charlie and Louis duck. Charlie tries the engine one more time, and the intrepid DINGO IV comes to life.

The DINGO IV begins to pick up speed, but the camels are still closing. And then Charlie makes his move. He turns the plane and floors it, heading straight toward the oncoming camels. The PANIC STRICKEN ANIMALS veer violently away, tossing Hoon and Crumble to the desert floor.

Louis stands and yells back at the Aussies.

LOUIS
Oh, yeah! That's right! Suck on that, pal! That's how we drive in the Apple.

Charlie and Louis HOOT and HOLLER as the plane trundles off toward the horizon, occasionally leaving the ground, only to bounce back down again.

65 EXT. DESERT ROAD - DAY 65

Charlie still drives the plane... Louis holds on tight behind him...

FACES SET... Covered in grime and bruises, exhausted, yet their countenances clenched in firm resolve, Charlie and Louis look -- for this one moment -- oh, so very far from the two mooks we first met in Bensonhurst...

They pass a ceaseless array of creeks and hills, claypans and soaks and mighty red plains... Ayers Rock looms in the distance.

LOUIS
Where are we going?

CONTINUE

65 CONTINUED: 65

CHARLIE
To rescue Jessie. If they were planning to kill us that means they're planning to kill her.

LOUIS
Right! We're gonna save Jessie!... You have a plan how to do this, right?

CHARLIE
... No.

LOUIS
(a bit nervously)
Well, should we pull over for a second? Concoct something? Ruminate? You know see "what's ahead of us, what's behind us?"

CHARLIE
... No.

Charlie hits the throttle, and on they go.

66 EXT. AYERS ROCK 66

The sun is dropping in the sky. Jessie has grown more concerned. She scans the surrounding area for any sign.

JESSIE
Maybe if we move a little to the east... there's a bit more cover there.

MR. SMITH
(getting angry)
You said they'd be here. Now you're changing your story. I don't much like that.

JESSIE
There's also an area farther along the --

MR. SMITH
I'm tired of your voice.

He pulls his gun, aims it at her and prepares to shoot her.

CONTINUED

66 CONTINUED: 66

Just then, THEY HEAR a wretched MOTOR WHINING.

GARRETT
What the hell is that?

MR. SMITH
(looking up)
Sounds like a plane.

GARRETT
There!!

They turn and see the Flying Dingo, in the distance, driving towards them fast.

INSIDE THE PLANE

Charlie and Louis can see Jessie and the two men.

They continue to drive the plane right at them, getting closer and closer.

SMITH'S P.O.V.

He and Garrett stare, concerned, at the approaching plane. Smith squints trying to make out who's in the plane. He does. He's furious.

MR. SMITH
How in bloody hell --?

He begins firing at the plane. Garrett does the same. After a volley of shots, the plane skids out of control. It swerves to one side and half of one wing is sheared off by a boulder. This causes the plane to skid in the opposite direction, which causes half of the other wing to be sheared off by another boulder.

The plane skids crazily, spins like a top for a couple of seconds, then skids to a dead stop, just a few yards from Mr. Smith and Garrett.

67 INT. PLANE 67

Charlie is bruised and dazed. He MOANS. He shakes his head to clear it.

CONTINUED

67 CONTINUED: 67

CHARLIE
Now, I'm thinking a plan would've been good.

Charlie is roughly grabbed by Mr. Smith. He HEARS:

GARRETT
This one's dead.

CHARLIE
What?!

He gets one quick glance at Louis, still, dead eyes open, covered in blood.

CHARLIE (CONT)
(in shock)
Oh my God!

Quickly, Charlie is yanked violently out of the plane and dragged along the ground to where Jessie is. He's tossed into the dust.

MR. SMITH
Where are my boys?

CHARLIE
Screw you.

MR. SMITH
No. Screw you.

He pulls his knife. He grabs Charlie by the hair and exposes his throat.

At that moment, a LAND ROVER appears, speeding toward them in a huge cloud of dust.

MR. SMITH (CONT)
What now?!!

The DOOR OPENS. Smith and Garrett train their sidearms on the vehicle as Frankie The Vermin, Nicky Spit and Shrub emerge from the dust.

CHARLIE
Frankie?

And Frankie walks over to them...

CONTINUED

67 CONTINUED: (2) 67

MR. SMITH
Who the hell are you -- ?

FRANKIE THE VERMIN
Frank Lombardo. I represent the interests of Salvatore Maggio... You must be Smith.

MR. SMITH
That's right.

CHARLIE
Frankie, straighten this guy out will you?

FRANKIE
Where's Louis?

CHARLIE
He's in the plane. These bastards killed him.

Frankie strolls the few yards to the plane and looks in. After a moment, he spits on Louis. Then he returns.

JESSIE
(to Charlie)
Nice friends you have.

Frankie notices Jessie, for the first time.

FRANKIE THE VERMIN
Well, well, well... Lookit this... A diamond in the dung pile...

Charlie moves protectively in front of Jessie.

FRANKIE THE VERMIN (CONT)
Ah. Charlie. You've taken this opportunity to find love. On Maggio time.

CHARLIE
Look, she's got nothing to do --

FRANKIE THE VERMIN
Not only do you crumb the deal, but you're having a little Spring Break. Izzat true, honey?
(more)

CONTINUED

67 CONTINUED: (3) 67

FRANKIE THE VERMIN (CONT)
You swapping gravy with Charlie Carbone? That can't be good for you.

CHARLIE
Frankie, look...

FRANKIE THE VERMIN
No, you look, you little faggot. Where's my money? Where's that frickin' kangaroo?

CHARLIE
You know about that?

FRANKIE THE VERMIN
No. You guys are so clever and sneaky, I don't know. Tornadoes leave behind smaller trails.

MR. SMITH
Enough bleedin' chit-chat... I want my money. We had a deal. And it didn't involve a bloody 'roo. I did that one for you, pay me my money and I'll whack the other one. I'll even throw in the girl as a bonus.

FRANKIE THE VERMIN
That's awful generous of you.

CHARLIE
What are you talking about. You're paying him to kill us --?

FRANKIE THE VERMIN
No, you are. Why the hell do you think Salvatore entrusted you two pinheads with a hundred grand?

CHARLIE
So let me get this straight. We flew half way around the world to pay for our own execution?

FRANKIE THE VERMIN
Pretty clever, huh? You were the bagmen for your own hit.
(more)

CONTINUED

67 CONTINUED: (4) 67

FRANKIE THE VERMIN (CONT)
Then Sal was gonna tell your Mom you got gobbled up by Aborigines or some shit like that. Not my problem.

JESSIE
What the hell is your problem?

FRANKIE
(to Mr. Smith)
You know what? Since I'm already here, I'll save you the trouble. I'll whack them.

Frankie pulls his gun. WE HEAR a RUMBLING in the distance. At first, everyone ignores it.

MR. SMITH
(angrily)
Hang on, Yank. Are you trying to cheat me out of my money?

FRANKIE
Go waltz with Matilda, hah? I'm not cheating anybody. We'll discuss your money after --
(listening)
What is that?

JESSIE
Look!

A HERD OF KANGAROOS appear on the horizon coming towards the group. A few moments later they come hopping by. One of them is Tony Legs, still wearing the red jacket.

NICKY SPIT
Hey! Hey! There he is!

MR. SMITH
That's my money!

FRANKIE
(indicates the Land Rover)
Come on! Let's go!

Frankie and his boys, plus Mr. Smith and Garrett bolt to the Land Rover and pile in, leaving Charlie and Jessie alone.

CONT.

67 CONTINUED: (5) 67

They start the engine.

GARRETT
(re: Charlie and Jessie)
What about them?

FRANKIE
Let's <u>all</u> do 'em.

All five men pull guns and draw a head on Charlie and Jessie. They fire. But at the moment they fire, the Flying Dingo appears between them and their targets.

The plane absorbs the bullets. The plane contines towards the Land Rover with the gunmen still in it. The plane tips the Land Rover over, then bulldozes it a few feet over to a boulder, then starts to mash it against the boulder causing the roof to cave in.

The thugs are SCREAMING. The plane keeps the Land Rover pinned until Charlie and Jessie run to the plane and climb in. Then the plane backs up, turns around and drives off after the kangaroos.

68 INT. PLANE 68

Louis is driving. Charlie and Jessie are amazed.

CHARLIE
I thought you were dead!

LOUIS
That's what you were supposed to think. Make 'em watch this hand instead of this hand.

CHARLIE
Who says your dumb?

LOUIS
Mostly you.

69 EXT. LAND ROVER 69

The thugs are out of the car and are tipping it back up on its wheels. The roof is smashed down. They all climb back in, but have to crouch to fit under the roof.

CONTINUE

69 CONTINUED: 69

They chase after the plane.

70 INT. PLANE 70

CHARLIE
But all that blood!

LOUIS
(matter-of-fact)
Oh, I'm bleeding. I'll probably never wear this outfit again.

They HEAR GUNSHOTS and look back. The Land Rover is gaining. Shots are hitting the plane.

LOUIS (CONT)
(to Jessie)
Jessie, before we're totally riddled with bullets, I want to tell you something. Charlie insisted we come back and rescue you. No plan, no questions, just "We gotta save Jessie." I just felt you should know that. And maybe you have a friend for me.

71 EXT. LAND ROVER 71

It continues to gain ground on the plane. They shoot.

72 EXT. PLANE 72

The rear tire is shot. This causes the rear of the plane to drag, covering the Land Rover in dust.

73 INT. PLANE 73

Louis is now fighting to hold the plane steady. It's hard. Just then, Charlie and Jessie SCREAM.

Louis looks up just in time to see a crevice approaching fast. They're just about to tumble into it, when Louis, instinctively, pulls back on the stick. The plane with its half-wings lifts a few inches off the gorund for a couple of seconds. Just long enough to fly over the crevice. The plane crashess down on the other side.

CONTINUED

73 CONTINUED: 73

Its landing gear collapses under it. They're jolted down hard and come to a dead stop.

74 EXT. LAND ROVER 74

Behind the plane, the Land Rover, traveling through blinding dust sails off the edge and into the crevice.

WE HEAR A CRASH

75 EXT. PLANE 75

Charlie, Louis and Jessie climb out. Tentatively, they approach the crevice.

They arrive at the chasm and look down at the THUGS who are nursing wounds and cursing.

FRANKIE
(looking up)
I'll kill you! I'll kill all three of you!

CHARLIE
Hey, Louis. Remember what you did to your Uncle's meat?

LOUIS
Huh?... Oh!

Louis begins to undo his fly. But then:

They HEAR ENGINES.

In the distance, half a dozen JEEPS EMERGE speeding at them from the other direction. As they get closer, it becomes clear they are POLICE "ROVERS" replete with FLASHING LIGHTS on top.

DIFFERENT ANGLE

The Police Vehicles screech to a halt in front of them. One of the doors pops open and out steps...

MR. JIMMY

Speaking in a flawless English accent and wearing a suit and tie.

CONTINUED

75 CONTINUED: 75

MR. JIMMY
(extending his hand)
Jimmy Inkamala, Special Agent,
Australian Police...

LOUIS
How'd you find us?

Jimmy smiles and looks up toward the sky where a ramshackle bi-plane roars overhead.

CLOSE-UP OF THE BI-PLANE

Blue sticks his head out of the cockpit and gives a THUMBS UP. He wears a broad grin as he produces a bottle of rum, taking a huge swig. Then he intentionally DROPS the BOTTLE. It lands ON FRANKIE.

76 EXT. AYERS ROCK - LATER 76

Frankie and the other thugs are being led away, some on stretchers, to the waiting cars... Frankie's head is cut from Blue's bottle. Mr. Jimmy speaks to Charlie, Louis and Jessie. SOMEONE trained in fist aid is bandaging Louis' shoulder.

MR. JIMMY
Mr. Smith is one of our most notorious contract killers. We got a tip from the FBI that he was somehow involved with the Maggio family. When Frankie Lombardo called looking for a guide, we were ready... I'm just glad we made it in time.

FRANKIE THE VERMIN
You dirty little sonuvabitch.

MR. JIMMY
As you chaps in Brooklyn are so fond of saying, "Blow me."

77 EXT. AYERS ROCK - MOMENTS LATER 77

All of the cars are driving away. Charlie walks back to where Jessie and Louis are waiting.

CONTINUE

77 CONTINUED: 77

CHARLIE
They had no more room. They're radioing to Blue and he's gonna land and take us back. It's the fastest way to get Louis to a hospital.

JESSIE
Look! It's him!

CHARLIE
Blue?

LOUIS
No! Tony Legs!

AND IT IS TONY LEGS

He stands alone on a small hill, tall and proud.

They look at each other, human and marsupial.

And then Tony Legs HOPS TOWARD THEM... Coming closer... And closer... And closer...

CHARLIE
We've played this game before.

Except this time, the Kangaroo ambles all the way up to them... So he's a scant eight feet away.

LOUIS
Hello, Tony Legs.

The Kangaroo sniffs the air and steps closer. Its small brown eyes seem to be urging them on. Urging them toward it.

LOUIS (CONT)
I think he wants us to...

JESSIE
Shhhh.

Because Charlie is approaching the animal. He gets closer. Tony Legs watches him. The others hold their breath.

Charlie reaches out and, ever so slowly, STROKES Tony Legs' soft muzzle. The Kangaroo watches him with moist eyes.

And then Charlie gently REMOVES THE ENVELOPE FROM THE JACKET, and then steps back.

CONTINUED

77 CONTINUED: (2) 77

Tony Legs looks at all of them... Seems to nod... And then slowly hops away... Gaining momentum... Until he is speeding across the desert floor and into the fiery horizonline.

Charlie OPENS the envelope and... Voila! There's the MONEY, still in the envelope. $100,00 in cash. They stare at it in wonder.

LOUIS
You let him take my lucky red jacket.

CHARLIE
How can you still believe that jacket is lucky?

JESSIE
It is, Charlie.

CHARLIE
How do you figure?

JESSIE
If you hadn't put the money in the jacket and the jacket on the Kangaroo, you would have delivered the money to Mr. Smith and he'd have killed you.

CHARLIE
That's true.
(Charlie looks at Jessie)
And, I never would've met you.

Jessie SMILES. Charlie puts his arm around her, and turns to Louis.

CHARLIE (CONT)
All right! Let's make plans. This money represents an opportunity.

LOUIS
(surprised)
"Opportunity?" You hate that word.

CHARLIE
No! That's a beautiful word. When opportunity comes along, you gotta grab it by the balls --
(more)

CONT'D

77 CONTINUED: (3) 77

CHARLIE (CONT)
(to Jessie)
excuse me -- and not let go.

LOUIS
Your own shop?

CHARLIE
Abso-friggin-lutely.

LOUIS
Long Island?

CHARLIE
No. The commute would kill me.

LOUIS
From Brooklyn?

CHARLIE
From here.

LOUIS
Here?!

CHARLIE
Yeah. This is where I'm going to be living. I can't expect Jessie to give up her job and move to Brooklyn.

JESSIE
Me?

CHARLIE
Yeah. Will you marry me?

JESSIE
Of course not.

CHARLIE
(unfazed)
That's the answer I was expecting. That's okay. Believe me, I'll wear you down.
(looks up)
Hey -- there he is!

Charlies WAVES. The Bi-Plane with Blue at the controls, comes zooming right over their heads and Out of Frame.

CONTINUED

77 CONTINUED: (4) 77

A moment later WE HEAR a LOUD CRASH, followed by Blue calling out.

BLUE (O.C)
No worries!

As WE PULL BACK, WE HEAR Charlie's voice.

CHARLIE (V.O.)
I called my mother in Brooklyn to tell her Louis and I were staying in Australia. I also mentioned some of the things her husband had been up to. She didn't take it well.

78 EXT. MAGGIO HOME - NIGHT 78

Angela storms down the front path to a waiting Cadillac and DRIVER, overflowing with LUGGAGE. Salvatore trails her like a wounded puppy...

SALVATORE MAGGIO
But angel, please... Don't go. Don't...

With nary a look at him, she climbs into the back of the car... Salvatore watches, crestfallen, as it drives off...

... passing a cadre of POLICE CARS and FEDERAL VEHICLES, which pull up around him...

CHARLIE \ LOUIS (V.O.)
... Neither did the cops.

CHARLIE (V.O.)
As for Jessie, I wore her down.

79 EXT. WATERFALL - DAY 79

The place where they took a swim together. Charlie and Jessie are getting married. The GUESTS on one side are people. On the other side are kangaroos.

80 INT. BEAUTY SALON - DAY 80

The place is a beehive of activity, just like Louis had envisioned, chairs and sinks everywhere.

CONTINUED

80 CONTINUED: 80

We recognize many of the clientele: Tansy, Eleanor, The Aussie Ruffians.

Charlie moves from chair to chair. He flicks his wrist and the scissors appear. The smiles on the women are as broad as they were in Brooklyn.

CHARLIE (V.O.)
Work is great. I got four shops now. I begged Louis to come in with me, but, no, a bunch of beauty shops just wasn't big enough for Louis.

81 EXT. BEAUTY SALON 81

We BEGIN TO PAN OVER TO the neighboring establishment.

CHARLIE (V.O.)
(disapproving)
You know Louis. He couldn't go the safe route. He had to shoot for the moon.

REVEAL that the business next door is a big beautiful high-class CASINO. It's called "Louis' Red 'Roo."

A LIMO PULLS UP driven by a beautiful FEMALE CHAUFFEUR. She gets out and opens the door for Louis, who looks elegant in an expensive tuxedo.

CHARLIE (CONT V.O.)
I guess it's working out, though.

ANOTHER LIMO PULLS UP. Another CHAUFFEUR opens the door and, ON A LEASH, brings out Waffles, also wearing a tuxedo. Waffle's Chauffeur gives the leash to Louis, who leads Waffles into the casino.

THE END